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ABSTRACT

of the dissertation for the degree of Doctor of Science

**MUSICAL SCENE WORKS OF AZERBAIJANI COMPOSERS
AS AN IMPORTANT MEANS FOR THE FORMATION
OF AESTHETIC CULTURE FOR SCHOOLCHILDREN**

Specialty: 5801. 01 – Theory and methodology of teaching
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GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the theme. The pedagogical-psychological methodology of our modern time, taking into account the significant renewal in the political, economic and social life of the growing younger generation, sets an important task before school training and education to take a complex approach to the training and education process, prepare schoolchildren for socially useful labor, and form them as people of a comprehensive, aesthetic culture.

“Comprehensive personal development means the following:

- 1) To actively participate in any type of social activity as a member of society;*
- 2) Enrichment of the spiritual and physical development of the growing younger generation;*
- 3) Full realization of the talent and creative opportunities of schoolchildren;*
- 4) Choosing one of the activity types that meets the individual abilities and needs of the student and provides maximum development;*
- 5) Transformation of human social activity into his internal needs;*
- 6) An active life position of the personality, universal self-control in various directions of social life”¹.*

The problem we have mentioned will find a positive solution in order to approach the process of formation and development of aesthetic culture of pupils in our schools in a comprehensive manner.

The role of the subject “Music” and its content in this process is no less important than other subjects taught at the school. It is possible to successfully realize the formation of students as an aesthetic cultural personality through musical patterns created by our composers, world classics in various genres, including musical stage works.

¹ Bədəlbəyli, F.Ş. Azərbaycan bəstəkarlarının uşaq mahnıları / G.A. Abdullazadə, O.M. Rəcəbov, F. Hidayətova. – Bakı: Mütərcim, c. 1. – 2010. – 208 s.

It is no coincidence that Mir Mohsum Navvab, a great pedagogue and musicologist who lived in the 19th century, in his work “Vuzuh-ul-arqam” expressed valuable views on the impact of music on the human personality, morality, mood, the emotional power of music, as well as the importance of using music in the educational process.

The founder of the Azerbaijani drama genre, the great thinker M.F.Akhundzade in his work “Letters to Kamaluddov” notes that “...music nourishes and refines the mind. Because human nature is full of joy and sorrow, and every aspect has power; if those forces are not worked out, they become dull, just as if you do not move your arm for a year, it dries up”.

Our genius composer U.Hajibeyli, who lived and created in the 20th century before the October Revolution, conveyed the impact of musical stage works on people with convincing ideas and judgments: “...*If the whole stage emotion, the lyrical mood of the actors, their inner world are expressed in the marvelous language of music, all this penetrates the viewer's mind and heart so much that in order not to learn from such a performance, the eyes should be blind and the ears deaf*”².

The great Azerbaijani composer laureate of State prizes of the USSR, academician Fikret Amirov in his book “Musical thoughts” shows the role of music in the development of human personality:

*“It is necessary to educate children, teenagers and young people so that music does not separate from their lives: call for life, struggle, become a means of assistance in difficult moments. In short, the exclusive role of music must be widely used in raising our new generation as people of high taste and noble spirit. I would like to see all our young people as those who know music deeply, can play one of musical instruments, distinguish a good performer from another, distinguish musical genres and, in general, are sensitive to musical works”*³

² Насибəyов, Ӱ.А. Сеçилмиş əсərləri / – Bakı: – 2005. – с.2. – 327.

³ Коган, Г.М. Избранные статьи / – Москва: Советский композитор, – 1972. – вып.2, – 214 с.

Pedagogue-scientists such as Y.A.Komensky, N.H.Pestalozzi, A.S.Makarenko, K.D.Ushinsky, A.A.Dobrolyubov, including prominent national enlighteners of our republic Hasan bey Zardabi, Sultan Majid Ganizade, Abdulla Shaig, Abbas Sahhat, Ahmad Seyidov, Mehdi Mehdizade, Mardan Muradkhanov, Bashir Ahmadov and others have paid special attention in their works to the problem of a new personality with an aesthetic culture, human upbringing, which combines spiritual richness, purity, will, tenacity, and physical development.

Taking into account the specifics of work with schoolchildren, it is possible to concretize the general tasks of aesthetic culture. The tasks mentioned are:

- to cultivate aesthetic culture;
- to develop aesthetic culture;
- to develop aesthetic culture and aesthetic features in the form of unity.

In a broader sense, we can show this as follows:

1. Elementary understanding of the content of the work of art;
2. Emotional attitude to the stage, musical works, performances, concerts, films;
3. Propensity to aesthetic creativity (expressive reading, painting, sculpture, music, choreography, etc.)
4. Development of creative imagination.

The basis of the empirical research under the guidance of professor O.B.Larmin is the analysis of the level of aesthetic culture of society and the artistic culture that forms its core.

To define the application of the qualities of aesthetic culture to students, let's define the concept of "aesthetic culture". First of all, this term means that the majority of students are highly developed in the field of art. Aesthetic culture of students means unity of art values created in the past and modern period reflected in their aesthetic resources.

The first condition for the formation of the aesthetic culture of the personality is the development of a high degree of comprehension and mastery of works of art. So that, *"The basis of any culture is the culture of perception. Where there is no culture of perception, it is*

impossible to have a culture there. They do not know how to read or write, listen, play in such an environment"⁴.

The concept of the culture of musical perception is defined by prof. A.G.Kostyukov in his research "Musical and artistic culture of the listener" as the "*understanding of the complex of human musical abilities in accordance with the thoughts of the composer*".

It can be thought from the above that a person with a musical culture is not a person who has certain qualities that arise from himself, but a person formed in the process of training and education and gradually transformed into personality qualities.

As a result of musical education and training, the following qualities are formed in a person:

- human beings are in need of art and interest in music;
- a person develops a wide range of artistic tastes and musical worldviews;
- pleasure and ideal develop in man;
- man tries to engage in musical creative activity.

Well-known researcher of music education, pedagogue, professor A.N.Soxor explains the concept of "aesthetic culture" as follows: "*It is a complex system and consists of the following:*

- 1) *Art values created and preserved in society;*
- 2) *All activities in the field of creation, protection, preservation, sounding and perception of art values;*
- 3) *Success of those brought up as a result of the perception of works of art*"⁵.

The scientists we have mentioned have come to the conclusion in their works that the modern school should not only educate, teach the basics of science, but also take care of their formation as morally and aesthetically mature, conscious and idea-confident, physically and psychologically healthy, courageous and resolute people.

N.Malikmammadov, S.Guliyev, O.Rajabov, V.Khalilov, F.Sadigov, S.Asgarova, T.Kangarli, A.Rustamova, J.Gadimova,

⁴ Назайкинский, Е.В. О психологии музыкального восприятия /– Москва: Музыка, – 1972. – 384 с.

⁵ Сохор, А.Н. Музыкальная культура общества. В кн. Вопросы социологии и эстетики музыки. – Ленинград: – 1982. – 62 с.

M.Dadashova, U.Miriyeva, I.Mammadova, F. Hidayatova, A.Huseynova, A.Alakbarov, N.Mustafayev and others, who have been conducting research in the field of music education and training in our republic since the 40s of the last century, have explored a number of areas in the formation of the young generation as a comprehensively developed person through Azerbaijani music. However, in these studies the problem of formation of aesthetic culture of schoolchildren by means of musical stage works of Azerbaijani composers was not touched. However, at the same time, in the research of musicologists of the republic R.Zohrabov, Z.Safarova, S.Gasimova, A.Taghizade, E.Abbasova and others on musicology and textbooks of music literature, the writings of Azerbaijani composers on musical stage works are reflected from the point of view of musicology.

The writings of Azerbaijani composers on musical stage works are reflected from the point of view of musicology.

The object and subject of the research – is the process of formation of students in secondary schools of the republic as aesthetically cultured personalities through musical stage works of Azerbaijani composers. These are the forms and methods of forming composers as aesthetically cultured personalities in schoolchildren through musical stage productions of various genres.

The purpose and objectives of the research - are to study the possibilities of the influence of musical compositions of Azerbaijani composers on the formation of the aesthetic culture of the younger generation in the teaching of “Music” in grades I-IX, extracurricular music classes, children's opera studios, to develop scientific and methodological tools and proposals.

Research methods – a number of research methods (interdisciplinary communication, individual approach, interdisciplinary communication, small group work, etc.) were used to solve the problems related to the problem.

The main provisions for defense:

1. The use of musical stage works by Azerbaijani composers in the process of formation of students' aesthetic culture in secondary schools leads them to have knowledge of musical culture, as well as

music, drama, poetry, dance, as well as the interaction of these types of arts.

2. Students' participation in opera and operetta performances in actors, soloists and choral performances has a positive impact on the development of their stage culture, stage speech and stage movement.

3. The fact that students dance in operas and operettas has a positive impact on the physical health of students at the same time on the development of their taste.

4. Systematic use of musical stage works by Azerbaijani composers in "Music" lesson and extracurricular musical lessons is one of the main and important conditions in formation and development of students' aesthetic culture.

5. The students' listening to the musical stage works (opera, Ballet, operetta) in the process of teaching the subject "Music" leads to the creation of a number of moral qualities in them, which is of great importance in the formation of pupils as people of aesthetic culture in the future.

6. One of the main conditions when students listen to the musical stage works of Azerbaijani composers, to be able to distinguish between composer and folk music samples and to read their melodies.

Scientific novelty of the research - The problem of interaction of materials of secondary schools and influence of musical stage works of Azerbaijani composers on formation of students' aesthetic culture was studied for the first time in theoretical and practical terms. In the study, the learning process was approached as a system.

To solve the problem correctly, the influence of the mentioned musical samples on the development of students' aesthetic culture was studied, the content of musical works was determined and the forms, means, methods and methods of their application were revealed.

For the first time in the study, the development of man with aesthetic culture was studied in three directions (biological, sociological and biosociological).

- The content of the parameters of the pedagogical direction for the educational process is clarified:

- Formation of pedagogical belief, generalization and practical application of knowledge gained through understanding theory;

- To know the basis of national aesthetic culture;

- Mastering the independent skills of pedagogical positions in different situations;

- Relationship between theory and practice.

Theoretical and practical significance of the research. The solution of the tasks set in connection with the research, the views on the problems touched are directed to enriching the theory of music of Azerbaijan, as well as the theory of pedagogical - psychological education.

The obtained results of the study can be used in pedagogical and music-oriented schools of higher and secondary special, which train music teachers, in the design of programs and textbooks on music, in improving the content of the teacher training course.

On the other hand, in addition to “Music” lessons, 3 operas by Hajibeyli, and 4 operas by O.Rajabov were staged by Azerbaijan State Television with the participation of students of the Art Gymnasium and included in the gold background.

Approbation and application. The main content of the dissertation is reflected in the doctoral student's reports in local and a number of foreign countries in scientific journals, international conferences and theses. At the same time, the monograph “The role of musical stage works of Azerbaijani composers in the formation of the aesthetic culture of schoolchildren” reflects all the issues related to the content of the doctoral student's dissertation. In connection with the topic, operas and operettas performed by students in the concert hall of the Union of Composers of Azerbaijan, the opera studio of the Baku Music Academy, the Great Hall of the Republican Art Gymnasium, the Republican Television and Radio Company were discussed in public, on TV channels and elsewhere.

Name of the organization where the dissertation work was carried out – Department of “Methodology and special pedagogical training” of Baku Music Academy named after Uzeyir Hajibayli.

The total volume of the dissertation with a sign, indicating the volume of the chapters of the dissertation separately. The dissertation consists of an introduction, 4 chapters, 10 paragraphs, conclusion, a list of references, appendices. Charper I 61 pages, 180 276 characters; Charper II 96 pages 65 312 characters; III Charper 74 pages 114 426 characters; charper IV 37 pages 56 288 characters. The total volume of the dissertation is 469 090 characters.

MAIN CONTENT OF THE DISSERTATION

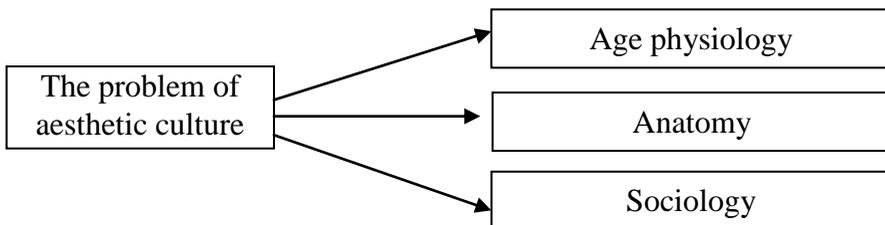
The **first chapter** of the dissertation is entitled “**General pedagogical bases of the use of musical stage works in the formation of aesthetic culture of schoolchildren**” and consists of four paragraphs.

The first paragraph is entitled “**The essence of the formation of the aesthetic culture of schoolchildren**”.

Despite the fact that the state pays great attention to the spiritual enrichment of the growing young generation in our country, which has rich heritage of cold opera-Ballet and musical comedy, there are still some problems in this area. Thus, the absence of notes collections of most of the musical works created to this day and discs with their sound-conducting agents negatively affects the protection and promotion of these musical works, as well as scientific-research works in this field.

The problem of the studied aesthetic culture is in interaction with a number of sciences. This can be illustrated by the following scheme:

Scheme 1.1.1



Music pedagogy studies the effective ways of cultural development of the individual in the process of scientific music education, but also reveals the level of talent of each pupil.

The sciences of pedagogy and psychology show the development of a person with an aesthetic culture in three directions (biological, sociological and biosociological):

1. Biological direction - explains the whole behavior of a person, the influence of his needs, interests, instincts, which he brought with him when he was born.

2. Sociological direction - It accepts the birth of man as a biological being, defends the idea of his gradual socialization through the influence of the social groups with which he communicates, and correlates his social development with his attachment to the life of society.

3. Biosociological direction - Although the biological nature of mental processes – feeling, perception, thinking is different, the personality has its experimental, political, moral-spiritual views, interests, abilities, etc. it is formed as social phenomena.

“Prosessus” is a Latin word and is interpreted as “change”, “life forward”. Development refers to quantitative and qualitative changes in the human body. It is in the process of development that man is formed as a biological species and a social being, which also leads to his physical development. Physical development includes morphological, biochemical and physiological development.

Social development leads to psychological, spiritual and intellectual development of a person. Therefore, if a person reaches such a level of development and this level allows him to be a carrier of consciousness and self-awareness, to engage in independent transformative-creative activities, then such a person can be called a person with an aesthetic culture.

One should not forget the important fact that the development and formation of a person as a man of aesthetic culture occurs as a result of the interaction of heredity, environment and education.

The environment itself, which is considered one of the three factors mentioned above, consists of two components:

a) unorganized environment;

b) organized environment.

The educational factor can be attributed to the organized environment.

One of the main requirements of the educational factor, which is important for the formation and development of an aesthetically cultured person, is that the younger generation growing up in the process of the lesson is educated, knowledgeable and educated, which is considered one of the main tasks of the science of pedagogy. That is, in the regular, systematic course process, students should acquire and apply knowledge, skills and habits in accordance with the curriculum and subject programs.

The process of forming an aesthetically cultured person can take place during activity. This is, first of all, related to interest. Interest, in turn, contributes to the improvement of knowledge, skills and habits.

One of the most important motives of the sciences of pedagogy and psychology is the understanding, understanding of interest. On the other hand, interest is considered in a single structure of those attitudes and needs that are inherent in the whole personality.

If interests and emotions arise on the basis of social needs, then it motivates a person to activity, that is, it becomes the motive of activity.

The nature of students' activity, depth, strength, enrichment and constant renewal of knowledge become a demand in the learning process. The motives of training, which take part in the development of personality as an internal force, also have their own impact on psychological activity, which is positively reflected in the quality of knowledge.

Of course, in the formation of students as aesthetically cultured people, the teacher himself is considered one of the conditions under which it is important to be an ideal personality, an example for the educated. In this sense, the formation of the personality of a music teacher can occur as a result of a synthesis of pedagogy and musical art.

It is possible to specify the parameters of the pedagogical direction as follows:

1. Formation of pedagogical belief, generalization of knowledge gained by understanding theory;
2. The constant relationship of learning experience and theory;
3. Mastering the habits of independent resolution of pedagogical tasks in various conditions through the systematic path of pedagogical phenomena;
4. To know the basics of national aesthetic culture.

The parameters of the teacher's professional orientation include the following's total:

Scientific knowledge of specialties, taking into account the main provisions of philosophy and aesthetics, psychology, pedagogy, physiology of higher nervous system activity and special training methods.

+

Formation of musical thinking, such as understanding and creative mastery of the content of training, as well as the specifics of mastering special skills and habits.

How and to what extent the qualities in the above scheme are mastered by the teacher determine the level of the teacher's personality. All this depends on the level of pedagogical values and they differ from each other. Pedagogical values can be grouped as follows:

- a) socio-pedagogical values;
- b) pedagogical values of the group (class);
- c) pedagogical values related to personality.

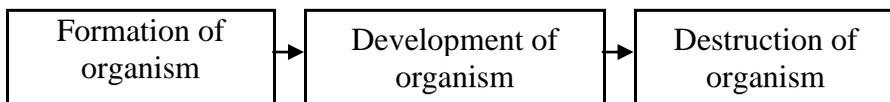
Value, in turn, is divided into three parts:

- a) values-relationships;
- b) values and qualities;
- c) value-knowledge.

In order to clarify the psychological nature of a person with an aesthetic culture, it is necessary to distinguish between the concepts

of “personality”, “individual” and “individuality”. These concepts interact with each other, but at the same time, each of them has its own specific meanings. The human body, which has a direct relationship with psychology, is revealed through biological sciences, and the concept of a man with aesthetic culture is studied by social and philosophical sciences. By means of organism we mean plants, animals and people which are living organisms. Plants and animals, as well as humans, arise, develop and, finally, perish. This is one of the basic laws of nature. This can be illustrated by the following scheme:

Scheme 1.1.3



The developmental period in plants and animals means their biological development. The human body, during the development period, ripens over time, consciousness develops and is formed. It is as a result of this development that man develops.

Thus, psychology treats a person not simply as an organism, but as an individual and as a personality, and studies him. On the other hand, despite the fact that the plant and the animal world are also perceived as human, as an organism concept, the main aspect that distinguishes the human organism from the other two organisms is that the first has “consciousness”.

Let's clarify the concepts of “individual” and “personality”.

The concept of the individual is explained in the textbook “Psychology” of the great Azerbaijani psychologists, professors A.A.Alizade and A.S.Bayramov as follows:

“An individual is a natural being with unique psychological characteristics, unlike anyone else. This is the heuristic meaning of the concept of an individual”⁶.

⁶ Bayramov, Ə.S. Psixologiya / Ə.S.Bayramov, Ə.Ə. Əlizadə – Bakı: – Maarif, – 1989. – s. 287.

So what is personality? In general, in the psychology of the former Soviet and European countries, more than 50 definitions of “personality” were given. Not all of these definitions are unambiguously welcomed by world psychologists. But most of them advise to pay attention to the main two aspects when characterizing the personality, clarifying it:

a) *“The essence of man in his reality is a set of social relations... Personality is meant, first of all, a system of social qualities that characterize an individual as a member of one or another society”*.⁷

b) *“...the personality begins to actively change its living conditions, including social processes. It becomes a subject of attitude, a subject of conscious activity. This means that the personality is formed only with the formation of consciousness and self-consciousness”*⁸.

Thus, it becomes clear that the aesthetic cultured personality is a complex phenomenon, it is characterized by a number of features from a psychological point of view.

In this regard, the following features should definitely be noted:

- a) social activity;
- b) sustainable system of motives;
- c) personal meaning;
- d) relationships.

It should be noted that *“as a person becomes a personality, his lifestyle and inner world are formed. In the science of psychology, this is called “individuality”*⁹. That is why in the sciences of psychology and pedagogy it is especially noted that the consideration of individuality in the educational process, an individual approach to each person, is of great practical importance.

It is known that a person of aesthetic culture can be formed and developed as a result of personality activity, and education in this

⁷ Bayramov, Ə.S., Əlizadə, Ə.Ə. Psixologiya / –Bakı: – Maarif, – 1989. – s. 287.

⁸ Bayramov, Ə.S., Əlizadə, Ə.Ə. Psixologiya / –Bakı: – Maarif, – 1989. – s. 287.

⁹ Эстетическая культура и эстетическое воспитание. / Составитель Т.С.Лабковская. – Москва: –Просвещение: – 1983. – с. 18.

process has an irreplaceable role. Academician Azad Mirzajanzade characterizes the educational process in his book “Introduction to speciality”:

*“Education is one of the eternal problems of human society and is a psychological system that is constantly evolving for each period.”*¹⁰.

“In general, there are the following subsystems of the educational process:

1. Technological (material and moral conditions, all types of activities, curriculum and systematic guidance);

2. Socio-psychological (all types of relations with nature, culture, people, self-esteem);

*3. Cultural-personal (spiritual and intellectual-aesthetic capabilities of the personality and will against the world of higher feelings)”*¹¹.

A person with a formed aesthetic culture, in turn, becomes an active person of an active society, occupies a special place in society with his colorful, multifaceted, positive, human-moral qualities, achieves high success in science and education. Speaking about personality, it is impossible not to mention the aesthetic culture of society and personality, the artistic culture of society and personality.

The aesthetic culture of society is meant by the aesthetic values of society in the interaction with the world. Aesthetic culture of a person means a set of abilities of a person, such as his ability to feel, to change his nature, to change according to the laws of his own beauty, taking into account his strength.

The artistic culture of a society means a set of artistic activities, such as the preservation, expansion and use of artistic values and creativity. The artistic culture of the personality means the totality of perception and creation of the values of the world of art according to demand. Often, the disregard of aesthetic and artistic cultures of society and personality, in the end, negatively affects the economy, culture of the country as a whole. Thus, the formation of aesthetic

¹⁰ Mirzəcanzadə, A.X. İxtisasa giriş / – Bakı: – Maarif, – 1990. – s. 63.

¹¹ Mirzəcanzadə, A.X. İxtisasa giriş / – Bakı: – Maarif, – 1990. – s. 64.

and artistic cultures of society and personality is one of the factors contributing to the development of the population and economy in general. If we refer to the work of academician L.S.Vygotsky “Psychology of Art”: *“It is impossible to talk about the economic development of a country that does not develop an aesthetic culture”*¹².

Examples are Germany, Japan, South Korea, etc. it is possible to indicate countries like this. Thus, in secondary educational institutions of these countries that do not have underground and aboveground resources, art objects (music, fine arts, physical education, technology), starting from the first grade, both as a result of an increase in the number of hours and as a result of graduation from these schools, representatives of the younger generation differ from others in a high level of culture, ability to feel and appreciate beauty, to act as creative personalities, to develop imagination and thinking.

In this regard, the above-mentioned countries have already surpassed the United States in terms of economic growth.

However, there is a fact that the tragedy of one nation, community and individual often stems from the lack of its aesthetic culture.

According to the Azerbaijani mathematician, great educator, academician A. Mirzajanzade, three main qualities are important for a person as a person:

- “1. *Simplicity*;
2. *Honesty (to speak the truth)*;
3. *Moral purity*”¹³.

It should be noted that all geniuses have always been simple and did not consider themselves superior to anyone. Ordinary people also relied on their knowledge and skills. It can be said about honesty that even the Holy Qur'an states, “It is a sin to lie!”. On the other hand, there is a very valuable proverb among the people: “The life of a lie is forty days”.

¹² Выготский, Л.С. Психология искусства / – Москва: – 1968. – с. 68.

¹³ Mirzəcanzadə.A.X. İxtisasa giriş / – Bakı: – Maarif, – 1990. – s. 21.

Pure morality is the most important quality of a person called personality. A person who does not have purity, morality and spirituality cannot be taken seriously and respected by those around him.

As a result of many years of research, it has become clear that today's children are different from 20-30 years ago.

Along with world-famous performers in the field of music, talented representatives of the Azerbaijani people Bulbul, R.Behbudov, M.Magomayev, Z.Khanlarova, Sh.Alakbarova, Sh.Mammadova, A.Gasimov and dozens of other performers were able to rise to the level of personality. Based on the above, we consider it expedient for a person with an aesthetic culture and personality to have the following qualities for the modern period:

The model of the formation of a person of aesthetic culture includes purposeful training of the student and the process of training and education under the guidance of the teacher. Each individual must have several features during the process of perception:

1. Must be educated, skilled, able to cope with modern technologies.

2. Must have a profession.

3. Must have public position and authority.

4. Must be able to benefit his family, himself and society with his activities.

5. Must be fulfilling public duties, living in a certain socio-historical period.

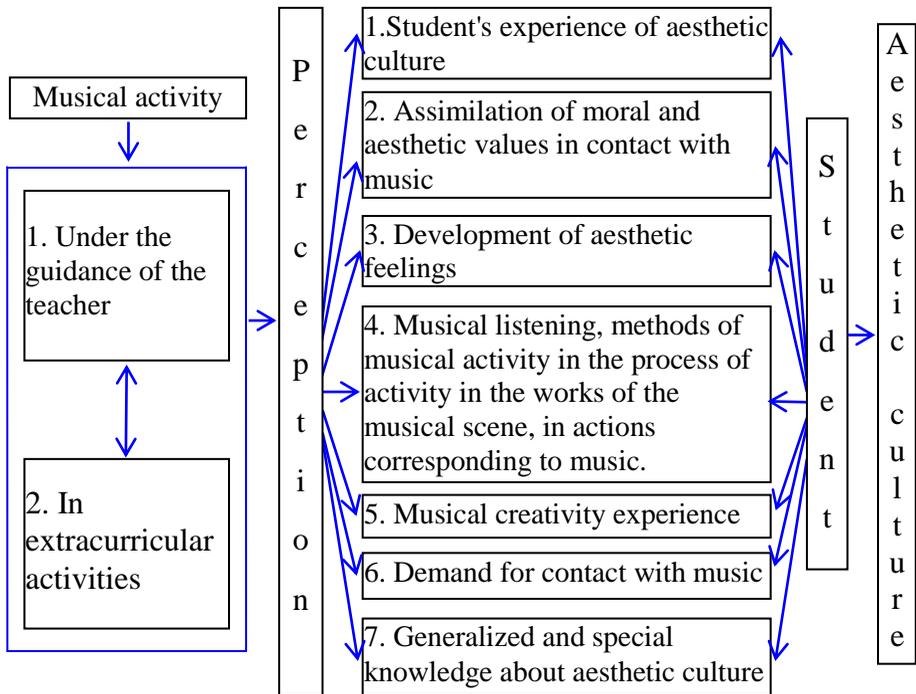
6. Must have aesthetic culture and moral qualities.

7. Must be psychologically and physically healthy.

As a result of the above process, a model of a person with an aesthetic culture is formed

The structural model of the formation of students' aesthetic culture under the direct influence of music can be shown as follows.

Scheme 1.1.4



The 3 main levels of aesthetic culture can be summarized as follows: high, medium and low.

The following qualities can be attributed to the high level of aesthetic culture:

- Ideal cultural human;
- Perceives works of art in full form;
- Has deep and diverse knowledge;
- Expresses ideas logically and emotionally;
- Has an emotional-feeling imagination;
- Has an interest and demand for works of art;
- Engaged in artistic creativity.

The average level of aesthetic culture can be attributed to a person who has the remaining qualities, subtracting any of the above qualities.

The following qualities of a person with a low level of aesthetic culture:

- Perception is not complete and deep;
- There is no reaction to the aesthetic object;
- Knowledge is not deep;
- The interest is not continuous;
- Artistic taste does not develop;
- He is lazy to engage in artistic creation.

As a result, it should be noted that in the modern period, the tasks of the education of the aesthetic culture of students can be represented as follows:

- Improving musical education by expanding repertoire and increasing its ideological and moral content;

- Determination of optimal methods of training and education

- Finding accurate methods that can improve students ' musical skills, taking into account the specifics of national musical culture.

- With the examples of music created by our composers and world classics in various genres, as well as through musical performances, it is possible to successfully implement the formation of students as an aesthetically cultured person.

- A person with a musical culture does not mean a person who does not have certain qualities that arise spontaneously, but a person who is formed in the process of education and gradually becomes a person.

- The formation and development of a person with an aesthetic culture is one of the main tasks of pedagogical science. That is, in a regular, systematic teaching process at school, students must acquire and apply knowledge and skills in accordance with the curriculum and subject programs.

- Involvement of students in activities is of special importance in the formation of a person with an aesthetic culture. Thus, it is impossible to form or develop an inactive personality. In general, all qualities, abilities, knowledge, skills and habits in a person are acquired precisely in the process of activity.

- Active and emotional activity can positively influence the development of a person of aesthetic culture. It is also of great

importance in this kind of activity that a person is wholeheartedly attached to his work. In this case, the individual, using all his opportunities, achieves his desire, purpose without difficulty and is able to manifest himself as a personality.

- In order to clarify the psychological nature of an aesthetically cultured person, it is necessary to distinguish between the concepts of “personality”, “individual” and “individuality”. These concepts interact with each other, but at the same time, each of them has its own specific meanings.

- The human body, which has a direct relationship with psychology, is revealed through biological sciences, and the concept of a man with aesthetic culture is studied by social and philosophical sciences.

The second paragraph of the first chapter is called “Problem statement in the scientific and methodological literature”.

In this section, the author of the dissertation examines the research conducted in this field in the former Soviet Union, in the period of our independence, and expressed his attitude to them.

The author of the dissertation, who examined the monograph of S.M.German and V.K.Skatersikov “Conversation on aesthetics” published in 1966 by “Bilik” publishing house in Moscow, the monograph “From Etos to Affect” was published in Moscow in 1975 “Music”, “Music and children” by N.Mikhaylovskaya in 1977, “N.Sats and his creative activity” by V.Viktorova, published by “Sovetsky Compositor” publishing house in 1977, I.F.Goncharov's monograph “Aesthetic culture of reality and art students” in 1978 in “Prosvesheniye” publishing house in Moscow, came to the conclusion that during the Soviet era, the aesthetic culture of the younger generation developed as an integral part of world aesthetic culture.

Both theoretical and experimental work has been done in the field of aesthetic culture of the young generation growing up in Azerbaijan during the former Soviet era.

Along with the luminaries of world music, U.Hajibayli, G.Garayev, F.Amirov, T.Guliyev, S.Hajibeyov, Niyazi, S.Aleskerov, A.Malikov and other composers were able to become well-known personalities through their works. Along with world-famous

performers in the field of music performance, prominent artists of the Azerbaijani people Bulbul, R.Behbudov, M.Magomayev, Z.Khanlarova, S.Alakbarova, S.Mammadova, A.Gasimov and dozens of other performers were able to rise to the level of great personalities with their brilliant talents.

The authors mentioned in “Musical art of Azerbaijan” by genius U.Hajibeyli in 1966, “Interaction of music and literature” by professor B.O.Gurbanov in “Elm” publishing house in 1972, “Music pedagogy” published in ABU publishing house in Baku in 2009, “Psychology of formation of the creative potential of personality” by professor K.Aliyeva in 2009, “Children's stage music in the works of Azerbaijani composers” by Z.Bayramova in “Mutarjim” publishing house in Baku in 2011, “Methodology of music teaching and education in secondary schools” by O.Rajabov and F.Hidayatova published in “Mutarjim” publishing house etc. books, monographs and methodological aids, studying the problems of aesthetic culture of the younger generation, came to the conclusion that the use of works of art in the process of educating a person with an aesthetic culture is of great importance.

Representatives from the republics of the former Soviet Union also took part in the International Scientific Conference “Moral Values in Education: Development of a Harmonious Personality” held in Baku on December 5-6, 2014.

In the published materials of the conference in articles such as “Development and education of students' spiritual and moral education - is a guarantee of mental and physical health of the individual”, “The role of moral and moral values in the formation of personality”, “The system of work on the development of students' creative activity”, “Pedagogical ideas of Azerbaijani thinkers about the formation of students' moral and moral qualities”, “The role of national and moral values in the formation of a harmonious personality” etc. to some extent, the problems of shaping the younger generation as a cultural figure are also reflected. With all this, it should be noted that in the studied books, monographs, methodological manuals, articles very little has been touched upon the problem we are studying. In this sense, along with the fact that

the growing younger generation is knowledgeable, thoughtful, physically healthy, competent, their formation as an aesthetically cultured person is one of the most important, but fully resolved problems facing pedagogical science of our time.

The third paragraph of the first chapter is entitled **“Opportunities for the use of classical musical performances in the teaching process”**.

As it is known, U.Hajibeyli is the founder of Azerbaijan's professional music and his works, including musical comedies, should be studied more comprehensively by our students. But at the same time, along with other musical genres created by Azerbaijani composers in subsequent years and at the same time during the independence of our republic, relevant examples from musical comedies should be included in the music programs of children's art schools and secondary schools. In this case, schoolchildren can get acquainted with the creative features of our modern composers, which can have a great influence on the formation of the younger generation as a personality.

Table 1.3.1
Musical composition works of Azerbaijani composers

№	Name of the author and opera	Date of origin	Place of performance	The conductor of the play
1.	U.Hajibeyli. «Layla and Majnun »	January 12 (25), 1908	Baku Haji Zeynalabdin Tagiyev Theater	A.Hagverdiyev
2.	U.Hajibeyli. «Sheikh Sanan»	1909	Baku Haji Zeynalabdin Tagiyev Theater	U.Hajibeyli
3.	U.Hajibeyli. «Shah Abbas and Khurshidbanu»	1910	Baku Haji Zeynalabdin Tagiyev Theater	U.Hajibeyli

4.	U.Hajibeyli. «Rustam and Zohrab»	1911	Baku Haji Zeynalabdin Tagiyev Theater	U.Hajibeyli
5.	U.Hajibeyli. «Asli and Karam»	1912	Baku Haji Zeynalabdin Tagiyev Theater	U.Hajibeyli
6.	Z.Hajibeyov. «Ashiq Garib»	1916	Baku Haji Zeynalabdin Tagiyev Theater	M.Magomayev
7.	M.Magomayev. «Shah Ismayil»	Written in 1916, staged in 1919.	Baku Haji Zeynalabdin Tagiyev Theater	M. Magomayev
8.	R.M.Gliyer. «Shah Sanam»	1928	Baku Haji Zeynalabdin Tagiyev Theater	R.M.Gliyer
9.	M.Magomayev. «Nargiz»	1935	Azerbaijan State Academic Opera and Ballet Theater named after M.F.Akhundov	Niyazi
10.	U.Hajibeyli. «Koroghlu»	1937	Opera and Ballet Theater	Niyazi
11.	Niyazi. «Khosrov and Shirin»	1942	Opera and Ballet Theater	Niyazi
12.	G.Garayev and J.Hajiyev. «Homeland»	1945	Opera and Ballet Theater	Niyazi

13.	A.Badalbayli. «Nizami»	1948	Opera and Ballet Theater	A.Badalbayli
14.	F.Amirov. «Sevil»	1953	Opera and Ballet Theater	Niyazi
15.	J.Jahangirov. «Azad»	1957	Opera and Ballet Theater	K.Abdullayev
16.	R.Mustafayev. «Vagif»	1961	Opera and Ballet Theater	Niyazi
17.	S.Alasgarov. «Bahadir and Sona»	1962	Opera and Ballet Theater	Niyazi
18.	V.Adigozalov. «Deads»	1963	Opera and Ballet Theater	Niyazi
19.	S.Akhundova. «Rock of the bride»	1972	Opera and Ballet Theater	R.Abdullayev
20.	M.Guliyev. «Deceived stars»	1977	Opera and Ballet Theater	R.Abdullayev
21.	J.Jahangirov. «Fate of the singer»	1979	Opera and Ballet Theater	R.Abdullayev
22.	V.Adigozalov. «Natavan»	2003	Opera and Ballet Theater	V.Adigozalov
23.	F.Alizade. «Intizar»	2007	Opera and Ballet Theater	J. Jafarov

As you can see from the list, from 1908 to 2007, 23 opera works were written for adults in the Azerbaijani musical culture and these works were of great importance in the formation of the musical taste of the Azerbaijani people in their time.

Paragraph 4 of the first chapter is called “Statement of the problem in the program, textbook and curriculum”. The author of the dissertation researched the programs “Song”, “Song and Music”,

“Music”, adopted and published by the Ministries of Education and Science of Azerbaijan in 1942, 1964, 1966, 1970, 1985, 2000, 2006. The analysis of these programs gives reason to conclude that primary classes of these programs also included corresponding samples of musical stage works of Azerbaijani and world classical composers in V-IX grades. However, the author of the dissertation notes that the disadvantage is that musical and stage works are intended only for the “Music” stage “Listening to music” and are not used at other stages of the lesson.

On the other hand, the author of the dissertation notes the inclusion of music samples from Niyazi's ballet “Chitra”, G.Garayev's and J.Hajiyev's opera “Homeland”, U.Hajibeyli's opera “Ashuq Garib”, V.Adigozalov's opera “Natavan”, F.Alizade's opera “Intizar”, O.Rajabov's opera “Goychak Fatma”, the ballets “Babek” by A.Alizade, “Gobustan” by F.Garayev, “Ballad of Khazar” by T.Bakikhanov, “Love and Death” by P.Bulbuloglu in the program.

The textbooks “Music” published in our republic after 2007 have been analyzed from the point of view of the subject. Thus, the textbooks “Music” published in our republic until 2007 have been thoroughly studied before the author.

The dissertation examines the textbooks “Music” published by the Ministry of Education of the Republic of Azerbaijan in 2007 by O.Rajabov and T.Babayeva for grades I-IV. As a result of this research, the author of the dissertation concludes that the musical stage works of Azerbaijani composers are in the minority in the “Music” textbooks of I-IV grades.

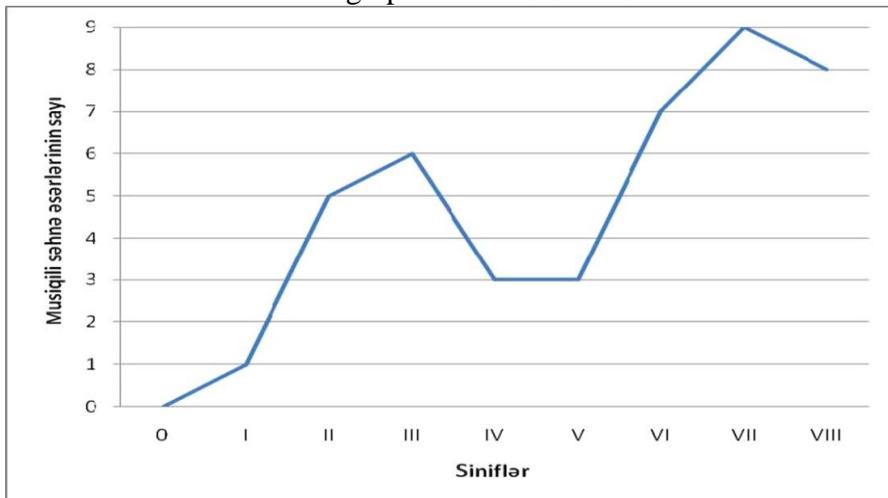
The dissertation reflects the subject-wise analysis of the textbooks “Music”, written by various authors in 2007-2008 and covering the V-VIII grades. As a result of these studies, the author of the dissertation comes to such a conclusion:

a) there are certain discrepancies between the textbooks and the program.

b) in some classes, musical stage works are loaded more than necessary, and in others they are a minority.

c) a number of musical examples do not correspond to the age characteristics of schoolchildren.

This is shown in the graph we mentioned above:



Graphic 1.3.1

As can be seen from the graphic, if until Grade IV the number of musical stage works was developing on an increasing line, then already in grades IV and V the number of such works is reduced to 3. It increases to 7 in VI grade, to 9 in VII grade, and finally decrease to 8 in VIII grade.

It is clear that such a sharp and unstable development of musical works varies depending on the content of the subjects passed in the process of teaching the subject “Music”. However, these works mainly cover opera and ballet genres, and the musical samples belonging to operetta genre are minority.

In the early 2000s, after the adoption at the state level of curriculum programs created on all subjects taught in general education schools, according to the curriculum reform carried out by the Ministry of Education of the republic, a need arises to create methodical aids for textbooks and teachers in accordance with new training standards. New training standards have been created for teaching this subject in the “Curriculum on music” prepared and published for I–IX grades of secondary general schools, like other subjects. These standards were created directly by the composer,

doctor of pedagogical sciences, professor, full member of the Russian Academy of Pedagogical and Sociological Sciences Ogtay Rajabov and improved by the Music Curriculum Commission and its head, People's Artist of the USSR and Azerbaijan, Professor F. Badalbayli. For many years, this document prepared by this commission has been adopted by the state as a curriculum document related to other subjects. Finally, starting from 2008, the methodical manual for the teacher of “Music” for the first grades of secondary schools was compiled by O.Rajabov, N.Rajabova and S.Guliyeva and published by “Nakhsuana” publishing house.

Unlike in previous years, the experts of the Ministry of Education explained the reason for not writing a textbook for the first grade as follows: “First grade students can neither read nor write. In our opinion, it is more expedient to write textbooks on “Music” starting from the second grade”.

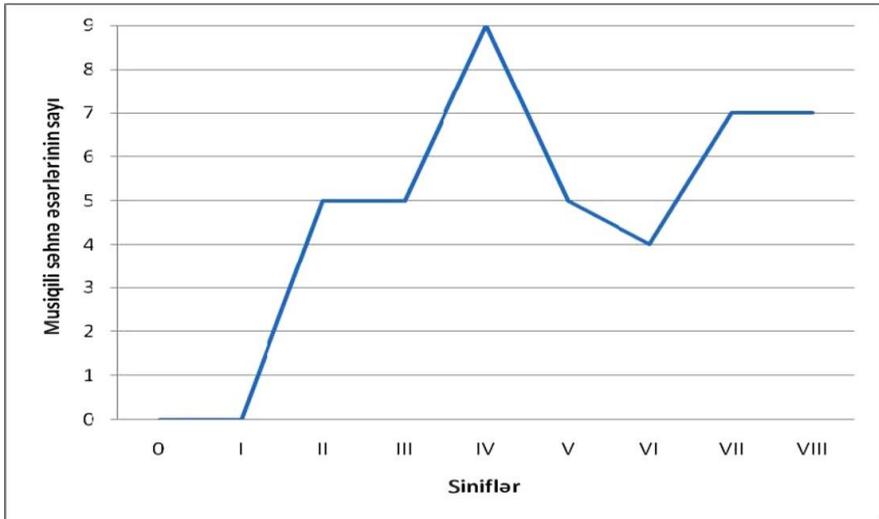
Of course, even if this statement is true, it would be possible to compile a textbook for first-graders by showing the content of the musical material with colorful pictures. Thus, in each of the developed countries of the world, along with the “Methodological manual for the teacher” on the subject of “Music” on the I grade, colorful textbooks are published.

Having a first grade “Music” textbook can help students develop their ability to work with a textbook from day one. On the other hand, if the “School Curriculum” contains the name of a subject, it must also have a textbook.

Academician, famous composer D.B.Kabalevsky was also not a supporter of “Music” textbooks. He believed that the “Methodical aid” for teaching “Music” in secondary schools, “Note chrestomathy” with musical materials to be used in the lesson, and discs (shafts) written to listen and perform music would be enough for this subject to be taught.

With this in mind, from 2008 to 2015, research was conducted on music textbooks (for grades I-IX) in accordance with the standards of the new “Music Curriculum”, teaching aids for teachers, in terms of the research topic.

The works of the musical scene included in the textbooks based on the “Musical curriculum” can be shown even by graphic method:



Graphic 1.3.2

As can be seen from the graph, the first grade textbook did not include musical stage works. The number of works in this genre in II and III grades was 5, in IV class 9, in V class 5, in VI class 4, in VII and VIII classes 7 and in IX class 8.

It should be noted that in different classes the same work of one composer is repeated 2-3 times, which, in our opinion, could be replaced by examples from the works of other composers.

Thus, in those years there were also scientific researches in the field of establishing a new National “Training Curriculum”. Along with the subjects taught at all secondary schools, basic and sub-standards of “Musical Curriculum” for I-IX classes were developed in accordance with the requirements of “National Curriculum” and new “Music” textbooks were created in accordance with them. In 2008, “Teacher's methodical guide” was developed for the first grade in accordance with the requirements of the new standards. This manual reflects the methodology of teaching 32 music lessons per

year. However, the lack of a “Music” textbook for the first grade, we think, creates difficulties for the understanding of this subject.

Along with secondary schools, secondary schools of art and music orientation also function in the system of the Ministry of Education of the Republic of Azerbaijan. At the same time, there are educational institutions that perform musical works of various composers in the extra-curricular times. Such educational institutions include “Bulbul secondary specialized school”, Republican Art Gymnasium, secondary schools No. 160, 190, etc. can be shown.

Along with secondary general education subjects, classes are held in different directions of music, at the same time musical stage works are staged with the participation of pupils. It is thanks to these performances that many schoolchildren associate their lives with art, and those who choose other arts are brought up as aesthetically cultured personalities, which helps them to succeed in their field of art in the future.

Studies show that each of the students who graduated from the Republican Art Gymnasium has creative features. In other words, the tendency to creativity clearly shows that the students who later graduated from this school, regardless of the choice of art, are also looking for creativity in their future profession.

Republican Art Gymnasium has the following departments:

1. Department of General education;
2. Department of Music;
3. Department of Choreography;
4. Department of Theater;
5. Department of Fine and Applied Arts.

As can be seen, along with decades of general education, such departments as music, choreography, theater, fine and applied arts are regularly taught in one educational institution. It should be noted that this teaching process is carried out in Azerbaijani and Russian languages.

Along with all this, in different years of the last century, the students of the Republican Art Gymnasium performed O. Rajabov's children's operas such as “Goychak Fatma”, “Good and Evil”, “Tiq-tiq khanum”, “Sparrow” and U. Hajibeyli's “Arshin mal alan”, “O

olmasin bu olsun”, “Husband and wife ”musical comedies were staged and Azerbaijan State Television and Radio programs were filmed by the Closed Joint-Stock Company as a TV show and included in the golden fund.

U.Hajibeyli's operetta “Arshin mal alan” was performed by students of secondary school No. 160 in 2016.

Various children's operas by composer R.Shafag were staged in 1970-80 with the participation of students at secondary school No. 190.

Taking into account that some of the pupils studying at secondary schools studied at Children's art and music schools under the Ministry of Culture and Tourism of the Republic of Azerbaijan, the program and curriculum of these schools were analyzed comparatively.

As a result of the comparative analysis, a number of problem issues are brought to the attention:

1. Despite the fact that in the system of ministries of Education, Culture and tourism there is 1 Art Gymnasium, 50 children's art schools and they have been operating for many years, there is no coordination between these schools. From this point of view, it would be more appropriate for the art schools we mentioned to operate in one system (within one of the ministries of Education or Culture and Tourism).

2. Under the Ministry of Culture and Tourism there are 50 children's art schools, but these schools do not have musical and drama specialties.

3. There are no works by Azerbaijani composers to put on stage in the programs of the art-oriented schools operating in both systems. Special attention should be paid to these aspects in order to eliminate this problem in the curricula and programs of these schools.

4. Each school should pay special attention to the production of performances in the genre we celebrate at least once a month in order to increase the interest of schoolchildren in musical works.

5. The performance of musical-stage works in the indicated schools can lead to the development of schoolchildren as a comprehensively harmoniously developing personality.

Chapter II of the dissertation is called “**Stages of development of the emergence of musical stage works**” and consists of 2 paragraphs.

The first paragraph of the second chapter is entitled “**The emergence and development of musical stage works for children in the post-Soviet space**”. It should be noted that even when Azerbaijan was part of the former USSR, there were a limited number of children's operas, even in the Russian Federation. In Azerbaijan, children's operas can be counted on the fingers of one hand. It was possible to show M.Krasev, M.Iordansky, Y.Weisberg and others from the composers who wrote several children's operas in the Russian Federation, and in Azerbaijan S.Hajibeyov, O.Zulfugarov, S.Aliverdibeyov, I.Mammadov, R.Shafag, O.Rajabov and others.

The first steps in this direction were taken in Moscow in the 1930s in the collection “Spectacle-Toys”, written by I. Plakida. Nine songs were reflected in that collection. Teachers created scenes in accordance with their content. Songs written by M. Krasev, M. Rauxverger, A. Vitkin, V. Kalinnikov and a number of Russian folk songs were reflected. The songs also had a certain dramatic line.

When the schoolchildren listen to or perform the fairy-tale opera “Cat and Sparrow” published by composer O.Zulfugarov in 1964, we witness the creation of images in accordance with the theme.

Among those play-operas and operas created for preschool children at that time were M. Krasev's “Tim and Tom”, “Rooster”, M. Iordansky's “Fairy Tale of Radish” and “Gogal”, E. Tilicheyeva's “Snow Maiden”, “Swallows and Sparrows”, “Rabbits and foxes”, “Cooking cats”, E.Eksanishvili's “Rabbits”, “Walking” were performed not only in Russia, but also in the republics of the former USSR.

In the process of research it was established that operas were created by various composers for pupils and children in the Soviet Union, Russia, Ukraine, Georgia and other Soviet republics. The work done in this area dates back to the 60-70s and subsequent years of the last century.

Among the operas dedicated to children are Umr Shata's "Old and New", "Whoever works, he eats", "Blacksmith and Prince" and others can be shown.

Studies prove that the age characteristics of children push forward a certain problem. So the music and the plot of the work can be good. However, at the same time, the age characteristics and performance abilities of the students performing this work should help to understand the work. Thus, the music of this opera can be performed in modern times, mainly by middle-aged and older children.

Research shows that the main way to prepare children for theatrical performances for adults is through a group of children's amateurs. In this way, it is possible to increase children's interest in opera performances written for adults.

The dissertation shows that in 1963 there were a total of 8 opera performances for children in theaters of the Russian Federation. Four of them are M. Krasev's, M. Kovalin's "The Wolf and the Seven Goat cubs", P. Waldgard's "Cat's House", I. Polsky's "Terem-teremok", M. Chernyak's "Red Riding Hood" operas and others. However, these operas could not remain on stage for a long time, and the main reason was that they did not suit the interests of children. Thus, the composers who wrote these operas intended to perform their works in professional theaters. A number of operas were written directly for the performance of children. Sometimes it seemed that an experienced amateur troupe was performing a professional children's opera. Although the protagonists of the opera were children, there were no performers for other characters, and instead of children, these characters were played by adults. This interfered with the natural sound of the work. In this regard, in this chapter, the author proposes to organize children's groups in professional opera and ballet theaters. It should be noted that a lot of work was done in the republics of the former USSR in the field of creating children's musical theaters. Thus, the creation of these theaters increased the interest of composers in this genre and had a significant impact on the creation of new works.

During the last 30 years of the XX century composer S.Babayev's "Yeriltash" in Uzbekistan, Z.Tkach's "Goat and three yearlings" In Chisinau, S.Banevich's "Lonely sail is white" in Odessa, R.Grinblat's "Bradobrey's daughter" In Leningrad (now St. Petersburg) and Riga, N.Mamisashvili's "Selfish rabbit" in Tiflis, Y.Rojavskaya's "A tale of lost time" in Kiev, B.Vampilov's "A magical treasure" in Ulan-Ude, Y.Gayjanskas's "The golden key" in Vilnius, Y.Solodukho's "City of masters" in Tartu and Frunze, in Leningrad B.Kravchenko's "Ay da Balda" children operas and Y.Vinter's "Peppi – long sock", S.Banevich's "Tom Sawyer", M.Karminsky's "Robin Hood" etc. musicals are staged in Kharkov.

In the 70s of the last century, a number of monooperas, one-act operas, which gave joy to children, were staged by various composers.

From these operas such as Z.Kompaneys's "Ya letter" monoopera, from one-act operas V.Korchin's "Laughing rabbit", D.Krivitsky's "Jur-jur town", O.Zulfugarov's "Forest tale", N.Sidelnik's "Alyona's flower", B.Terentyev's "Maksimka", L.Pri-goji's "Malchish-Kibalchish", M.Davitashvili's "Natsarkekiya", F.Yanovsky's "Foreign rooster", S.Banivich's "How to turn off the night" etc. can be shown..

At the same time, opera repertoire was created for children's artistic amateur groups. Among them are S.Stempnevsky's "The First Grass", V.Gerchik's "Wonders of the Forest", T.Popatenko's "Inside the Forest", L.Kolodub's "The Adventures of Finn Gekkelberi" and others can be shown.

Since the 60s of the last century, operetta and musical comedies appeared in the country. As an example to these S.Tulikov's "Barankin, be a man", S.Zaslavsky's "Don't beat the girls", A.Spadavekkia's "Zolushka", E.Jarkovsky's "Pioner-99", L.Sashvili's "Irmisa", S.Milorava's "Our wish" etc. can be shown.

To be more clear, let's pay attention to the work "Postman Rabbit" which libretto by G.Feren's and music by I.Yakushenko's. The work shows the life of forest animals, their relationship with each other. It is precisely the life of animals in the forest that corresponds to the lives of real people. So, the director of the forest –

bear, dogs – his druzhinniks, rabbit – postman, fox and wolf –are engaged in the supply and sale of tails as negative characters.

The authors skillfully show in the work not only brave heroes, the strength of their friendship, but also those who dream of living only for themselves, laziness, insincerity in various animal images. This work confronts two lifestyles: those who live only for themselves and those who lend a helping hand to those in danger.

In “Postman Rabbit”, a composer I. Yakushenko was able to make the opera more interesting by creating a number of ensembles (duet of fox and wolf, trio of cat, rooster and rabbit, etc.).

In those years, a number of interesting musical tales were written for children. Musical stage works such as M. Meerovich's “Feather and goldfish”, T. Popatenko's “Rabbit's holiday”, “Frogs and cranes”, “How they punished the fox” and “Dragonfly” by V.Gerchik are one of the musical tales for children. Among the most interesting musical tales are G.Gladkov's “New Adventures of Gogal”, “A Tale of a Russian Soldier”, “Robin Bobin” and “Bremen Musicians”. Even in those years, the musical tale “Bremen Musicians” was shot in Moscow in the form of a cartoon, and all the images of animals there were sung by the great vocalist M. Magomayev.

One of the successful musical-game tales, the libretto of V.Gerchik's “How they punished the fox” belongs to R. Granovsky and is intended for the performance of the youngest children, ie children of kindergarten age. Consisting of 10 musical numbers, this musical tale contains only four images of animals. They are Cat, Mouse, Chicken and Fox. All these animals are familiar to children. Using extensive intonations of Russian folk songs and dances, the composer was able to depict interesting animal images through the language of music.

It should be noted that the 70s and 80s of the last century can be called a period of renaissance in Russia. Because it was during this period that Russian composers created a number of interesting children's operas, operettas, musicals, and musical tales. Some of them even lived their screen lives. That is why the mentioned works were memorized by children. In particular, the songs sung by

M.Magomayev in the film “Musicians of Bremen” became famous not only in Russia, but also in the republics of the former USSR.

At the same time, the musicians of that time were faced with the important task of creating new works for children's musical theaters, further developing the achievements.

The second paragraph of the second chapter is entitled **“Origin, development features and content of children's operas in Azerbaijan”**.

The emergence of children's musical plays in Azerbaijan dates back to the 1940s, and the first children's opera was “Alexander and the Shepherd” written in 1947 by composer Soltan Hajibeyov. Although the genius Nizami's poem “The Book of Alexander” contains other images besides “Alexander and the Shepherd”, in the opera written by S. Hajibeyov only the images of Iskander, Khidmatchi, Vazir, Dallak and Choba are given and the events revolve around these images. The composer achieved an even more interesting perception of the work by skillfully using such musical genres as dance, duet, chorus, solo-sing in pera. The opera ends with a dance called “Lezginka”. This work was performed by children for the first time.

In 1961, the Azerbaijani composer I.Mammadov wrote the opera ballet “Fox and Alabash” and the premiere of this work took place in February 1963. It is embodied in the Azerbaijan Opera and Ballet Theater named after M.F.Akhundov. The characters in this opera, played by adults for children, are animals. Here, the Fox, the Wolf are confronted with the positive images of Alabash, Rabbit, Mother Chicken, Rooster and others.

In 1962, composer-conductor R.Mustafayev wrote a one-act children's opera “Reverse Goat” based on the theme of M.A.Sabir's poem, and later this work was recorded on tape and performed on the radio by the “Banovsha” children's choir.

In 1964, O.Zulfugarov completed a 20-minute opera consisting of 10 musical numbers called “Cat and Sparrow”. Images of hungry cat and sparrow are reflected here. In this opera, it becomes clear to the children that a sparrow saves its life from the mouth of a cat caught for food at the expense of its own mind. This work was

written for the fund in 1964 by soloists Alla Rahimova and Kazim Mammadov, accompanied by the symphony orchestra of the Azerbaijan State Television and Radio Company.

In 1965-66, O. Zulfugarov wrote his second opera "Forest Tale" based on the libretto of the poet R.Heydar. This work is based on the Azerbaijani folk tale "Shangulum, Shungulum, Mangulum". In addition to goat cubs such as Shangulum, Shungulum, Mangulum in the opera, there are also images of Mother Goat, Wolf, Fox, Jackal, Rabbit, Bear and others. In the opera, a hungry wolf wants to eat the mother goat's cubs. However, a fighting mother who loves her children saves her 3 children by killing the wolf with her horns.

Although composer N.Aliverdibeyov wrote the opera "Jirtan" in 1973, it was staged only in 1978 at the Azerbaijan State Opera and Ballet Theater named after M.F.Akhundov. In the three-act opera "Jirtan", Jirtan, whose real name is Aslan, when he sends the giant to fetch water with a sieve, he and his friends kill the snake that protects the egg in the tree shown by the belly and free their souls from the giant once and for all.

The libretto of this opera belongs to R.Bagirov and the work was performed by professional musicians.

Composer Z.Bagirov finished his opera "Old Khottabich" based on the work of Russian writer Lazar Legin in 1979 and this play was staged in Russian on the stage of the Azerbaijan State Opera and Ballet Theater named after M.F.Akhundov.

In 1985, the opera "Grandmother's Tales" written by Azerbaijani composer S.Ibrahimova in 1982 was staged with great success at the Samarkand Opera and Ballet Theater of Uzbekistan. In the opera, the grandmother tells her grandchildren the "Forest Tale" and the events take place between the animals accordingly. In the opera, the positive-positive images eventually overpower the negative-hostile ones.

In 1985, composer R.Shafag created an opera "Stupid mouse baby" written by S.Asgarova on the basis of the work of the same name by the poet S.Marshak. This work was staged by the members of the "Children's vocal and choral studio" in Tallinn in 1986. In 1990, it was published by the Moscow publishing house "Muzika".

In 1985 composer Ogtay Rajabov wrote “Goychak Fatma” fairy tale-opera based on the same name libretto by the national poet Mirvarid Dilbazi. This work was staged in 1987 with the participation of students of the Republican Art Gymnasium. In 1992, it was delivered to young audiences in the form of cartoons by the Azerbaijan Film Studio named after J.Jabbarli. The opera depicts the torture of an oppressive stepmother and her daughter Sanam, an orphan girl, Fatma, and eventually Fatma's marriage to a prince.

Despite the presence of a number of political events that took place in our republic in the 90s, operas such as O.Rajabov’s “Good and Evil”, A.Dadashov’s “Adventure of little Muk”, R.Hasanova’s “A fairy tale with a song”, S.Farajov’s “Shangulum, Shungulum, Mangulum”, J.Zulfugarov’s “Tiq-tiq khanum”, J.Abbasov’s “Happy spring”, R.Shafag’s “Conversation of owls”, “Tulku, tulku tunbaki” were written.

Composer O.Rajabov used the libretto of the same name by composer-poet Sevinj Nurugizi in his opera “The Adventures of a Sparrow” written in 2012.

This opera was performed by students of Children's Art School No. 3 in 2014 in the concert hall of the Union of Composers of Azerbaijan.

From all this we can conclude that the opera “Alexander and the Shepherd” written by the great composer Soltan Hajibeyov for the first time in Azerbaijan in 1947 later led to the creation of new children's operas by other composers. The work done by S.Hajibeyov in this field was continued by well-known Azerbaijani composers such as B.Zeydman, O.Zulfugarov, I.Mammadov, R.Mustafayev, R.Shafag, N.Aliverdibeyov, Z.Bagirov, S.Ibrahimova, L.Weinstein, O.Rajabov, J.Zulfugarov, R.Hasanova, S. Farajov, J.Abbasov and A.Dadashov in the following years. Azerbaijani composers using the classical European opera genre have gained rich experience in creating operas that are national in content and universal in form.

Chapter III of the dissertation is entitled “**Possibilities and ways of using musical stage works in the process of forming the aesthetic culture of secondary school students**” and consists of two paragraphs.

Paragraph 1 of this chapter is entitled **“The impact of the use of musical performances in the teaching of the subject “Music” on the formation of aesthetic culture of students”**.

This paragraph contains examples of lessons conducted under the guidance of the author of the dissertation of leading teachers in the I-IX grades of the subject “Music” in a number of secondary schools in Baku and Azerbaijan.

For example, What modern teaching methods were used by O. Zulfugarov in the first grade of Baku secondary school No. 190 when he gave information about “Forest Tale” opera, Sevda Rzayeva's information, a music teacher in the second grade of secondary school No. 20 about composer Sevda Ibrahimova's opera “Grandmother's Song Tales”, in the third grade of the Azerbaijan-European lyceum, music teacher S.Hasanova's information about the composer O. Rajabov's opera “Goychak Fatma”, music teacher Anatollu Abbasov in the 4th grade of secondary school No. 2 in Guba when giving information about the opera “Koroghlu” by composer U.Hajibeyli, a 5th-grade music teacher at School No. 193 in Baku G.Mammadova's information about composer U.Hajibeyli's opera “Arshin mal alan”, when giving information about the opera “Vagif” by composer Ramiz Mustafayev in the 6th grade of Baku school No. 183, while providing information about the operas “Homeland” by composers G.Garayev and J.Hajiyev in the 7th grade of Ganja city secondary school No5, music teacher S.Hasanova in the 8th grade of Baku Secondary School No. 18 when giving information about composer G.Garayev's ballet “Seven Beauties”, music teacher S.Mammadova's information about the opera “Nargiz” by M.Magomayev in the 9th grade of secondary school No. 203 in Baku, were reflected.

As a result of surveys conducted in these schools, it was determined that In the process of teaching the subject of “Music”, students who regularly listen to musical performances, listening to music, mastering other subjects, comparing, drawing conclusions are more developed than students in the control class. They also take an active part in school music evenings and music quizzes, which are characteristic of people with an aesthetic culture.

The author of the dissertation also gave a list of musical stage works of Azerbaijani composers recommended for use in this section for I-IX grades.

This paragraph concludes with the following conclusions:

1. Enrichment of Azerbaijani and world music luminaries with musical stage works and formation of aesthetic cultural personality of pupils in the textbooks on “Music” of secondary schools have a positive impact on the process.

2. Since musical stage works are formed by the synthesis of several types of art, students create logical connections between different art patterns, which play a major role in the development of their knowledge levels.

3. The increase in the general cultural level of the pupils who encountered various art samples in the musical stage works was known during the trainings.

4. Students in children's art schools also have a higher level of general culture than ordinary high school students because they study in secondary schools, and such students become highly cultured.

The second paragraph of Chapter III is entitled “The impact of the use of musical performances in the process of interdisciplinary communication on the aesthetic culture of students”.

It is noted in this paragraph that in addition to positively influencing the development of students' worldview, the teaching of various specialties in secondary schools, the organization of clubs, also plays an exceptional role in the correct direction of his imagination and thinking. At the same time, research shows that music education in gymnasiums and institutes for young girls in many advanced, developed countries was eventually completed with the staging of opera performances.

As a first step in the establishment of children's musical theaters in Azerbaijan, it is necessary to emphasize the “Children's Opera Studio”, which began operating under the Azerbaijan State Conservatory named after U. Hajibeyov.

In the Republican Art Gymnasium, which has been operating for many years in the system of the Ministry of Education, along

with the full implementation of general education subjects in accordance with the curricula of ordinary secondary schools, training is carried out in different directions of art (music, fine and applied arts, choreography, theater) in accordance with their curricula.

One of such schools is the Heydar Aliyev Educational Complex, where the learning process is almost the same as in the Republican Art Gymnasium. In the system of the Ministry of Education, the Bulbul Secondary Music School, along with general education subjects, also has an in-depth music program for future admission to music-oriented universities.

Studios preparing musical performances are being established in Baku secondary schools No. 190, Nasimi district No. 160 and other secondary schools along with beautiful music groups. Along with children's operas by Azerbaijani composers, U.Hajibeyli's musical comedies "Arshin mal alan" and "O olmasin bu olsun" were performed by schoolchildren.

As a result of observations, it turned out that schoolchildren participating in musical stage works also change their attitude to general education classes, and attendance to classes and education is getting stronger. The performance of images, the change of scenes, the diversity form the worldview of students, enrich their outlook on life, direct their thinking in the right direction. Because the comprehensive development of students' worldview is a manifestation of the solution of global issues occurring in society. This paragraph shows that among the students who took part in musical performances in the opera studios of the mentioned schools, there were even those who were awarded honorary titles such as People's Artist, Honored Artist. For example, in the 90s of the last century, a student of the Republican Art Gymnasium S.Jafarov starred in the opera "Good and Evil" by composer O.Rajabov, and today he plays the role of Koroglu on the stage of the Azerbaijan Opera and Ballet Theater named after M.F.Akhundov and People's Artist was awarded an honorary title. Teymur Amrah, a former graduate of the gymnasium, is now an honorary artist, and it is possible to give dozens of such examples.

A set of abilities (speech culture, stage movement, etc.) in schoolchildren-actors participating in the performance in connection with the performance of musical stage works. It is formed and developed, they have a great role in raising the younger generation as a personality. It is noted in the dissertation that along with the formation of the aesthetic culture of students participating in the performances of musical stage works, their mental, physical, psychic, speech culture develops in parallel.

Students participating in extracurricular musical stage works are deemed necessary to master the following stage movements includes groups such as :

- a) to move in different conditions on stage;
- b) to fall on stage;
- c) to move the other party from one place to another using stage tricks;
- d) influence and counter-influence, elements of wrestling;
- e) rules of handling items;
- f) understanding the rules of worship that existed in different centuries;
- g) compatibility between action and speech;
- h) feeling the shape and features of the body on stage.

The dissertation states that in order to form a person with an aesthetic culture, it is important to have the following characteristics:

1. Must be educated, skilled, able to cope with modern technologies;
2. Must have a profession;
3. Must have public position and authority;
4. Must benefit his family, himself and society with his activities;
5. Must have cultural and moral qualities;
6. Must be mentally and physically healthy.

Of course, it is impossible to instill all of these seven qualities in students while they are still in school. Thus, it is impossible for a student to acquire a profession while studying at school. There are secondary vocational schools for this purpose, and after finishing the 9th grade, students continue their secondary education in such

schools and learn the secrets of a certain profession and art. They acquire certain knowledge, skills and habits in this field. Students graduating from such schools are usually self-employed. Or they continue their education in one of the universities.

In the dissertation, the following qualities are reflected in the students who take part in the performances of musical plays as actors:

1. The speech culture of actor-students is formed;
2. Since the actor-students are able to show different images on the stage as well as stage actions, they are able to regulate their actions in life.;
3. On stage, students also gain the ability to pronounce words correctly, which contributes to the development of their speech culture in the future.

The accumulation of the above-mentioned qualities in the form of unity in students leads to the creation of favorable conditions for their formation as a musical, cultural person in the future.

It is no coincidence that many students who take part as actors in performances of musical stage works, later dedicate their lives to the stage and achieve great success and gain the sympathy and love of the people.

On the other hand, it is not important for these students to accept the stage as an art.

It is appropriate to note one important fact.

Our great leader Heydar Aliyev Alirza was a member of the school drama circle in Nakhchivan for many years, so he had a great speech culture and oratory skills. This ability he possessed also played a significant role in the formation of our Great Leader as a world-class diplomat in the future.

It is known that one of the conditions for the formation of a person with an aesthetic culture is that the individual is educated and knowledgeable. Therefore, during the rehearsals of musical performances with the participation of students, the music director provides information on musical terms, which increases the knowledge and musical literacy of actor-students, as a result of which the students' worldview of art expands and music culture develops. Therefore, it is advisable to provide actor-students with

information on the musical terms listed below by the musical director until they come to their place.

Table 3.2.1

Topic name	Explanation
Entracte	Break between scenes.
Aria	The episode according to its completed structure. A musical number performed by a single vocalist in an opera, oratorio and cantata accompanied by a symphony orchestra.
Arietta	Small musical number than aria.
Baritone	That is, the average male voice between heavy tone bass and tenor.
Ballet	In translation from French means “I’m dancing”. The ballet was formed in France in the II half of the XVII century. In the beginning of the XVIII century it became an independent genre. There were serious (tragic) and funny ballets.
Conductor	Translated from the French, it means “governing”, “directing”. That is, the person who led the musical groups of the orchestra, choir, song and dance ensembles, opera and ballet, operetta, guided them.
Duet	Translated from Latin, it means “two”. A type of vocal ensemble consisting of two people in an opera, operetta, oratorio, cantata.
Final	The end of a large-form musical work.
Chorus	Collective of vocal music performers.
Choirmaster	Leader of the choir, conductor.
Cavatina	Small opera aria with a lyrical character.
Crescendo	It means gradually increasing the volume.

Orchestra	Large music ensemble: symphony orchestra, chamber orchestra, string orchestra, orchestra of folk instruments, wind orchestra, etc.
Tercet (trio)	Musical group consisting of three people.
Overture	Translated from the French, it means “to open”. An example of music that sounded at the beginning of the musical stage works of opera, ballet, operetta.
Opera	It is a musical-stage work. In this genre, drama, music, fine arts, choreography manifest themselves in unity. The first opera appeared in the late 16th century in Florence, Italy. There are different types of operas: historical heroic, historical romantic, lyrical, comic operas. The literary basis of the opera is the libretto.
Operetta	In translation from Italian it means “little opera”. This is a musical stage work with comic content and comedy character.

In addition to the various musical terms mentioned above, the music director can provide brief but specific information about dynamic signs, tones, simple and complex chords, intervals, etc. during rehearsals. The music director should try to use musical terms in communicating with the actor-students and require the students to do the same.

On the other hand, after the creative work on the various musical samples of the opera, the music director instructs the students-actors to collect additional information about the musical terms they learned at home via the internet. Observations show that the student-actors, fulfilling the teacher's assignment, try to collect information about this or that musical term, its origin, content and meaning and share the new knowledge acquired with their friends during the subsequent training. This has a positive impact on the

development of the children's creative team as a whole musical culture and their formation as a personality in the future.

Such informational interaction between school kids in extracurricular music lessons, music and general culture culture and this may have a great impact on the development of the student as an individual plays a major role in the emergence.

On the other hand, one should not forget about the mutual influence of the training of the subject “Music” in a comprehensive school and the exercises conducted in connection with the performances of extracurricular musical stage works. Thus, as a result of mutual influence of these two types of musical lessons, both musical education and general culture of students-actors are enriched, pupils are united within the collective as they are engaged in creativity. Their personal relationship to this or that example arises and in this area, they acquire the ability to express their opinions freely, as well as try to focus on the ideas expressed by showing will, that all these are qualities inherent in an aesthetically cultured personality.

Observations show that schoolchildren participating in musical creative collectives also have a creative attitude to other subjects taught. They begin to establish relationships between them, explore similar and different aspects. In this way, students ' interest in the educational process is increasing. They are able to very easily apply the knowledge they have mastered, that is, knowledge begins to turn into a skill, and then into a habit.

Chapter IV of the dissertation is entitled “**Opportunities for the formation of students' aesthetic culture in extracurricular music lessons**” and consists of 2 paragraphs.

The first paragraph of Chapter IV is called “**Means of using musical scenic works in connection with the problem in children's opera studios**”.

In this paragraph, the author of the dissertation provides information about the activities of the “Children's Opera Studio”, which has been operating at the Republican Art Gymnasium since 1975, about the operas performed here.

The author of the dissertation conducted experiments in the “Gymnasium of Art” in order to determine the degree of development of the aesthetic culture of students directly participating in the works of the musical scene in different years.

The pedagogical experiment was carried out in several stages: in the first stage (2011-2012), ie in the defining stage, the professional level of knowledge and skills of students of V-IX grades participating in O.Rajabov's opera “Tik-tik khanum” on musical stage works, as well as the teachers leading them were tested. Along with this, at this stage, the level of knowledge and skills of students participating in the musical performance in the subjects they studied was determined by testing. In the second stage (2013-2014 academic year), defined ways of improvement of students' preparation, course materials, methodical methods were approbated. In the third stage (2015-2016 academic year), i.e., during the forming experiment, the students' knowledge and skills related to the performance were systematically studied, their dynamic development was clarified and the overall result was reached.

All this is reflected in the table below. (in percentage):

Table 4.1.1

Groups	Number of test questions	Number of students	Students' response to the test works		
			Fully correct answer	Correct incomplete answer	Incorrect answer
Experimental	1	20	37.5 %	45.8%	16.7 %
	2	18	31.5 %	43.5 %	24.0 %
	3	17	27.4 %	38.5%	34.0 %
Control	1	20	35.6 %	51.1 %	13.3 %
	2	18	39.1 %	47.8 %	13.1 %
	3	17	34.0 %	51.1 %	15.0 %

It seems from the table that the levels of students in the experimental groups are more successful than in the control groups.

The author of the thesis also conducted an experiment with students participating in musical performances, whether solo, choral or dance, to examine the process of improving mastery of other general subjects by students who did not participate in the performance. It was revealed that the students' attention, speech culture, literature, mathematics, directly participating in the musical stage works, the level of mastering subjects is higher than the level of perception of students studying in other art specialties. This is due to the fact that students participate in musical performances as a soloist, in the form of a choir, or in the performance of a dance in combination with several arts at the same time. Thus, in operas, soloist actors or students singing in the choir at the same time realize the unity of music and poetry, engage in stage movements in accordance with the rhythm of the music. This leads to the formation and development of such abilities in students as the culture of speech, stage speech, inclusion in the image, hearing the rhythm of music, using music corresponding to the character of the image with dynamic nuances. Along with music, students' interest in poetry and musical stage works of various genres is growing. It was revealed that the students of this category watched the classical musical stage works shown on TV channels in the out-of-school times, discussed them with their peers and took an active part in various discussions. Most of the students enrich their reading circle as members of libraries in Baku, but also get acquainted with the works of world classics, which gives students a broader worldview. Of course, all these processes lead to an increase in students' interest in the subject of literature.

An experiment was conducted in the 5th grade as follows to examine the differences between the level of mastery of general education subjects from students studying in the departments of string instruments, piano, folk instruments and wind instruments.

Because the class is three rows, string and piano students are seated in the third row, folk and wind instruments students are in the second row, and theater students are in the first row (with 10 students

in each row). Tests are held in all classes on general education subjects (mathematics, literature, history, Russian language, English language with 5 questions from each subject). The whole class is allocated 2 hours to conduct the test. After the test, the inspection commission (including one teacher from each subject) checked the written answers to the test questions and the result was as shown in the table below.

Table 4.1.2

N	Names of subjects Departments	Number of students	Department of theater				String and piano				Wind instruments f.i.			
			I row				II row				III row			
			Weak	Moderately weak	Good	Excellent	Weak	Moderately weak	Good	Excellent	Weak	Moderately weak	Good	Excellent
1	Literature	10s	1	2	4	3	3	3	1	3	2	3	3	2
2	Mathematics	10s	2	1	4	3	3	2	2	3	4	2	4	2
3	History	10s	2	1	3	4	3	3	2	2	3	4	2	1
4	English	10s	1	2	4	3	4	2	3	1	4	3	1	2
5	Russian	10s	2	1	4	3	3	3	3	1	3	3	3	1

As can be seen from the diagram, the best results in general education subjects were shown by the students of the “department of theater”.

It should be noted that such tests were conducted at different times and the results were in accordance with Table 2 above.

In addition, in 2014-2016, in addition to the 5th grade, test exams were organized in this direction in the th-9th grades. The indicator was very close to the results obtained in class V.

This is due to the fact that along with acting, students studying in the “Department of theater” participate in classes on theater history, stage movement, stage speech, vocals, piano, which is of great importance for their comprehensive development.

Paragraph 2 of Chapter IV is entitled “**Results of Problem Experiments in Children's Opera Studios**”. This section provides information on the development of students who participated in the

“Children's Opera Studio”, which has been operating for many years at the Republican Art Gymnasium. Information about famous performers, actors, directors and film directors was delivered to the attention of participants of these operas. In this process, the degrees of mastering general subjects of school dramas and opera studio students were also reflected in special tables, the results of which were checked by experiment.

An experiment was also carried out to study the process of developing the level of mastering other subjects of general education with students who do not participate in the performance with students who take part in the musical stage, either solo or choir or dance. It was revealed that the level of students' attention, speech culture, literature and mathematics directly involved in musical works is higher than the level of perception of students studying in other art specialties. It follows that pupils participate in performances of musical stage works as musical performance in the form of soloist, chorus or dance performance in combination with several art forms at the same time. Thus, in operas, soloist actors or students singing in the choir at the same time realize the unity of music and poetry, engage in stage movements in accordance with the rhythm of the music. This leads to the formation and development of students' speech culture, stage speech, image penetration, sense of music rhythm, use of music with dynamic nuances in accordance with the character of the image. Students' interest in poetry, as well as musical performances of various genres, is growing. It was revealed that the students of this kind were watching the classical musical stage works shown on TV channels in the out-of-school times, they discuss this with their peers and take an active part in various discussions. Most of the pupils enrich their reading circle as members of libraries operating in the city of Baku, at the same time, he is freely acquainted with the works of world classics, which creates the basis for a wider world view of students. Of course, all these processes have a positive impact on students' interest in literature.

The main provisions of the dissertation work are reflected in the following works of the author:

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