



DEVELOPMENT OF PERCEPTION OF MUSIC - THE BASIS OF EDUCATION MUSICAL CULTURE OF SCHOOLCHILDREN

Sharabitdinova Dinara

Master of the 1st course of the TSPU named after Nizami

Musical art and culture

<https://doi.org/10.5281/zenodo.7298571>

Annotation: The article deals with the problem of developing the perception of music as the basis for educating the musical culture of schoolchildren, the problem of aesthetic perception is considered separately.

Key words: perception of music, listening to music, musical and aesthetic perception, musical development of schoolchildren.

In the musical and methodological literature, the terms "*perception*" and "*listening*" to music often appear as identical. Of course, you can specifically listen to music, especially that which schoolchildren cannot perform on their own (for example, orchestral music). However, the purpose of listening is not just to get acquainted with any work.

The problem of listening - the perception of music is wider than just listening. It also covers performance, since one cannot perform well if one does not hear what is being performed and how. Hearing music means not only to emotionally directly respond to it, but to understand and experience its content, store its images in your memory, internally imagine its sound.

The problem of music perception is one of the most difficult because of the subjectivity of this process, and, despite the significant amount of materials covering it (observations, special studies), has not yet been solved in many respects.

First of all, it must be borne in mind that any perception (of an object, phenomenon, fact) is a complex process in which various sense organs participate, complex, complex conditioned reflex connections are formed.

The concept of "*perception*" is defined in psychology as a reflection of objects and phenomena of reality in the aggregate of their individual properties (shapes, size, colors, etc.) acting at a given moment on the sense organs.

Perception, insofar as it is associated with individuality, its personal experience, is also individual, different. To a large extent, it is determined by the characteristics of the individual's nervous system, and always remains a reflex-holistic living contemplation.

Aesthetic perception is defined as a special ability of a person to feel the beauty of the objects around him (the beauty of their shapes, colors, musical sound, etc.), the ability to distinguish between the beautiful and the ugly, the tragic and the comic, the sublime and the base. B. M. Teplov noted that for aesthetic perception, it is not so much the value of one or another perceived object that is important, but its appearance - pleasant or unpleasant, i.e. aesthetic perception is dominated by the sensual side of knowledge.

The perception of music ("*musical perception*") is a particular kind of aesthetic perception: perceiving music, a person must feel its beauty, distinguish between the sublime, the comic ... that is, not any listening to music is already musical and aesthetic perception. We can say that musical perception is the ability to hear and emotionally experience the musical content

(musical images) as an artistic unity, as an artistic and figurative reflection of reality, and not as a mechanical sum of different sounds. At the same time, the teacher *"should understand the essence and social significance of the profession of a teacher of musical culture, use the acquired knowledge in various types of professional activities, have a culture of thinking, be aware of new trends in musical art and pedagogy, navigate in areas related to musical art"*¹. Since "penetrating into the internal structure of music" is a complex process, it needs to be specially taught. Just listening to music, not organized in any way, not directed, will give a person little - he needs various knowledge and a conscious experience of perception.

In the lessons of listening to music at school, students, along with music specially written for children, come across works that go beyond the purely children's musical repertoire - with compositions of serious classical art. To introduce schoolchildren into the spiritual atmosphere of great art, to acquaint them more widely with samples of Uzbek, Russian, and foreign musical creativity - the program installation of a new system of music lessons at school. At the same time, the ability of schoolchildren to emotionally direct and at the same time based on reflection, meaningful perception of the works of musical classics characterizes the most important results of the musical development of schoolchildren, the stages of the formation of their culture.

But let's think about why children of seven, eight, nine years old have the ability to perceive works of great musical art? Indeed, when looking at the problem under consideration without taking into account the real conditions of training, doubts may arise on this score. However, modern pedagogy, by equipping the teacher with a whole system of activating the emotional and intellectual potential of the student, is able to largely eliminate the problem of inaccessibility. It's all about the form in which the process of musical knowledge takes place. The possibilities of the pedagogical form, as well-known psychologists Bruner, VV Davydov and others rightly pointed out, are surprisingly wide and multifaceted.

What are those "magic mediators" that help to overcome the "impossibility" of perception by younger students of classical music? Briefly, they can be described as multilateral didactic connections, which include music and children. Consistent, retrospective and prospective connections, contrasting connections, connections between different musical works, connections between music and childhood experience. In a word, connections that are so broad and rich that, when built into an integral system, they turn out to be incommensurable with the number of connections that a young listener enters into in a normal, pedagogically unorganized situation of perceiving art.

¹ Тригулова, А. Х. Предмет «Современная зарубежная музыка» и его значение в профессиональной подготовке магистров педагогических вузов /Молодой ученый. — 2017. — № 16 (150). — С. 510

References:

1. Н.Н. Кондратюк, «Музыка в школе. Игры, конкурсы, современные методы», методическое пособие, Творческий центр «Сфера», М.2005г.
2. Тригулова, А. Х. Предмет «Современная зарубежная музыка» и его значение в профессиональной подготовке магистров педагогических вузов / Молодой ученый. — 2017. — № 16 (150). — С. 510-512.

