



## CONTENT OF PEDAGOGICAL ACTIVITIES DIRECTED TO LISTENING TO MUSIC IN MUSIC CULTURE LESSONS

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### Abstract.

This article discusses the scientific-theoretical importance of using music listening activities in the formation of students' intellect in music culture classes.

**Keywords:** Music culture, listening to music, analysis, skills and abilities, teacher, educational system.

### INTRODUCTION

One of the unique aspects of music lessons in general secondary schools is that the scope of student activities is quite broad and multidisciplinary, as the goal is not focused on training musicians. In it, works that help the student's artistic aesthetic and cultural maturity, that is, learning the elementary theoretical rules of music, love for folk music, being aware of its unique genres, styles, performances, types of performance, it covers such things as getting to know musical instruments, singing alone and in a group, acquiring vocal-choir skills, music history, literature, as well as to a certain extent familiarity with foreign music culture. In the process of music lessons, students have the opportunity to develop their aesthetic and intellectual maturity. From the comparison and comparison of the simplest forms of artistic perception and practical performance to in-depth analysis and generalization, thinking and observation are connected. The more artistic and musical knowledge students have, the more fully and deeply they can understand and understand the image, reality, content and author's idea in various works of art.

Direct practical engagement with art itself has a great educational value. The aesthetic attitude to the events, feelings and experiences embodied in the performed images and in them is the most effective and active way of aesthetic education of students. Due to the fact that the influence of music on the human psyche and emotions is directly related to psychological factors, its orientation towards pedagogical goals is the most important goal and task in making them educational and effective. Knowing life figuratively, visualizing events and events through literature and art, feeling and understanding the emotional experiences of other people reflected in them as one's own, imagining oneself in that image and reality, in a word In other words, in order to bring young students deeper into the world of music, musical education should form musical hearing, musical thinking, musical taste, worldview in them. We need to

create conditions for the development of the basics of musical culture for the growing students from early childhood.

In music education, it is important to make students look at music not just as a means of spending time happily, but as a means of enriching their spirituality and culture, inner world and psyche, so that it becomes a need for music. By forming students' needs, interests, feelings, emotions, tastes, and musical-aesthetic thinking, we can develop musical culture in the literal sense. The concept of musical education can be understood in broad and narrow terms. In a broad sense, it forms a person's spiritual needs, feelings, ideological and emotional thoughts, and the sense of aesthetic assessment of life realities. In a narrow sense, this means the formation of the ability to perceive music. The ability to perceive is realized in various processes of music. Emotional feeling of music, understanding of its content and essence is a characteristic characteristic of every person. Music has an effect on the individual and on the collective as well (emotional, creative, aesthetic, ideological, pedagogical, psychological, physiological, etc.). A music teacher should always keep this in mind and teach one feature without neglecting another.

In our daily life, we often hear different opinions: "Not everyone can play music", "not everyone has musical talent", "playing music is a waste of time", "people who do not have special talent" "What is the use of teaching children?". Like "those who don't want to play music should be exempted from music lessons." From the pedagogical point of view, these ideas cannot be approved. It will be wrong to attract only those who have interest and ability in music to the lessons. Everyone has the genetic ability given by nature, but it is not the same for everyone, or every person may not be able to show it sufficiently. It is worth saying that every physically healthy child can develop abilities such as musical perception and hearing. In this process, not the student's genetic ability, but the pedagogical approach and methodology used by the teacher in the lesson is important. Of course, students who are educated in the same conditions, for example, in music lessons, in the same class, under the same teacher, will not have the same level of mastery. Therefore, the character and interests of each child are different. Therefore, the science of pedagogy recognizes the organization of classes taking into account the individual characteristics of each student. This individuality requires special attention in musical education.

According to pedagogical and psychological research, in order to develop the skills of music perception in students, it is necessary to develop the musical listening ability. In order to listen and understand a musical work, it is necessary to arouse interest in its melodic direction, harmonic structure, and most importantly. In life, sometimes we meet professional musicians who are aware of the theoretical and practical activities of music, but they are emotionally indifferent to the art of music. Sometimes we see people who are completely ignorant of the rules of music, but love music with all their heart. Therefore, the most important feature of musical education is the formation of a positive attitude in students. In the implementation of this process, thinking, attention, memory, emotional-elevated spirit have a special place. Pedagogy and psychology have shown that these factors are directly related to all types of artistic creativity, and the entire educational process cannot be imagined without them. One of

the most important conditions for strengthening and developing memory in music lessons is to organize lessons based on the principles from simple to complex, from bottom to top. Pedagogically and psychologically, existing conditions and opportunities are of great importance in the pedagogical and methodical organization of music lessons. Cleanliness, lighting, musical instruments, visual (composer, composers' photos, drawings with notation symbols) and technical equipment (recorder, television, projector, video recordings, phonogram), flowers on the walls, beautiful white curtains it serves as an important psychological-pedagogical factor to make students interested in music lessons, to participate in classes with great enthusiasm and to come out with good knowledge and impression, as well as to make students feel like themselves in the world of music makes them feel included. During the lesson, the teacher should place the students with poor musical ability and low level of mastery in the front row, and the students who hear music well (well-developed musical hearing) and good mastery should be placed in the back rows.

In some cases, it works well to place "idle" students side by side with "strong" students. Also, it is necessary to pay special attention to the age characteristics of students in music education. For example, it is natural for elementary school students to be distracted, to get bored and tired quickly. That is why changing the activities of the lesson often, telling the students a relaxing story, appropriate stories, and listening to good music will give good results. In some cases, students can be given independent tasks and evaluated. In music pedagogy, it is very important to study its psychological foundations for successful implementation of musical education. Music plays a big role in our life. Each musical work has its own theme, artistically expresses all aspects of a person's inner world and the surrounding reality, and evokes aesthetic feelings and moods in a person. Emotions in music are not life emotions themselves, but they are realized through dreams, certain level of knowledge and concepts. It is also natural that not everyone can understand the content, ideas, experiences, mental state, reality, images expressed in music. In this process, it is important for the teacher to have a comprehensive knowledge of his native language, literature, history, music history and other subjects while analyzing musical works.

It is clear that in the works of great composers, the features of the mental system suitable for one or another nation and the possibilities of perception of reality are incomparable. In the process of reflecting national spiritual characteristics in music, folk music plays an important role. The creation of folk music is a big ocean, in which various aspects of the people's life, unique situations, appearances, and traditions are reflected. Studying such works and information about them will lead students to better understand the history, literature, language, and national values of the people they belong to. Because everyone can listen to music everywhere. However, the music listened to in class should not be just listening. It should be focused on certain educational goals and the students' successful perception of this content-goal, and the teacher's analytical conversations play a key role in their mastery.

The knowledge that allows the student to love music, to be interested in music lessons, to develop an interest in musical activities with the help of musical instruments, and also to engage in music for his own pleasure even after graduating from school. composition of skills



and qualifications would enrich the content of music education in every way. In accordance with the didactic principles of pedagogy, each lesson should be considered as a part of the education and training system. In this case, educational tasks should not be considered as some secondary factor that complements the educational process. Therefore, this work forms a dialectic unity with education. G. Neygauz expressed the tasks of the pedagogic musician in the educational influence on the student and wrote: "It is possible to make the student smarter, more sensitive, more honest, more fair, even if it cannot be fully implemented, it is our time. It is always a dialectically self-justifying task, based on the laws of art itself." Educational work with students should not be boring for children. The teacher should also take into account what kind of music students are interested in listening to and singing, and give them the right direction. Conversations for this purpose should be interesting and convincing.

A variety of topics should be covered during Q&As and short discussions with students. When studying various materials, for example, when talking about the works of classical composers of the world, the teacher will definitely remember Mozart's brilliant music, his life, which was recognized as a "miracle", his early and bright talent, his amazing life and activity. about the works of Beethoven, Tchaikovsky, about the fundamental reasons for the recognition of his works on a world scale, about the national features of the Uzbek folk music, and about the reason why classical and status music is a product of immortal creativity. When studying the works of the composers of the republic, it is possible to tell about their creativity, works, and life.

When it comes to providing students with a complete range of knowledge, developing skills and abilities, it is important for the lesson repertoire to be diverse and sufficient, and not only educationally, but also artistically important for students. should be important. Fulfillment of such pedagogical requirements helps to solve the issues of musical-aesthetic education, allows students to master musical works both theoretically, ideologically, and practically, enriches common musical resources through analytical conversations about them. There is no doubt that the methodology used in the system of didactic requirements for music lessons is clear, the tasks are defined in advance, and the favorable pedagogical conditions and psychological environment have a positive effect.

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