



FEATURES OF THE PSYCHOLOGY OF CHILDREN'S MUSICAL DEVELOPMENT IN REPERTOIRE SELECTION

Igamberdiyeva Gullola Abduvokhidovna

State Conservatory of Uzbekistan

Senior teacher of the Department of Music Pedagogy

<https://doi.org/10.5281/zenodo.11651201>

Abstract: In the process of musical education, the choice of repertoire is a very important process in the development of children's musical ability. This is one of the important tasks of a pedagogue. This article discusses the psychological characteristics of children's musical development when choosing a repertoire.

Key words: Music education, methodology, repertoire, psychological characteristics, piano performance skills, music culture.

"The goal of the human body is to achieve the highest happiness. Achieving happiness and development of innate abilities does not happen by itself, but in this matter, a teacher or a leader is needed."

Abu Nasr - al Farabi

Introduction:

The formation of an excellent system of personnel training on the basis of the rich intellectual heritage of our great and hardworking people and the achievements of modern culture, economy, science and technology is an important condition for the development of the Republic of Uzbekistan. The requirements of the present time, the choice of a unique path of social and economic development in our republic, made it necessary to reorganize the system and content of personnel training, as well as to take measures; including the implementation of the Law "On Education" and the National Program of Personnel Training, for this, the creation of new curricula, programs, textbooks, additional training manuals, the development of new modern didactic information, attestation and accreditation of educational institutions required the establishment of new type of educational institutions. Such updates and demands are relevant to music education as well as to all areas of education. Because the goal of musical education is to form the mind and thinking of the young generation, the correct human attitude to the changes in nature and society, aesthetic taste, artistic sophistication, and artistic worldviews, all of which we want to build. It is the basis of a democratic, legal and open civil society, that is, the factors that serve us to bring up a generation that is mature and mature in all aspects.

Based on the age characteristics of students of general secondary schools, how to understand their "performance" in singing, playing tunes, general and musical development? - and other similar questions require the music teacher to react to his professional activity. Many theoretical and practical - descriptive researches have been conducted on the formation of musical culture among students. In his book "*Psychology of Music Perception*", Ye.V. Nazaykinsky notes that there is a connection between the individual's thinking, sensory (seeing, hearing, feeling) and kinetic (motor-movement) types of emotions and life experience. According to the author, through these interactions, a psychological connection is

established between the listener and the piece being performed. Therefore, the need for a complex and systematic approach to the educational process is one of the urgent problems of modern music pedagogy. That is, the pedagogue should always be in an upbeat mood and be able to transfer his emotional upbeat mood to the children at any time. Much depends on the teacher's life experience, observation, and musical knowledge. Lessons also rely on these qualities of the pedagogue, that is, his initiative and creativity. It is possible to make changes in the content of the teacher's curriculum based on educational needs. And these changes come from his personal positive experience, and for this, music should become a driving force for the teacher according to all his life connections and manifestations.

Today, there are more than 500 children's choir studios in our country, and their number is increasing. It is necessary for them to create a foundation for the development of students' abilities, and to form a worldview, ethics and spiritual needs.

In recent years, the attention to the development of abstract thinking among students of general secondary schools has increased, and the importance of the educational aspect of the educational process has decreased a little. This is especially evident in the subject of "Music". One lesson a week (45 minutes), its continuation until the 7th grade, and in some cases being added to school activities, prevents students from raising their musical education to a higher level. In such conditions, it is difficult to introduce and attract students to the world of music. The formation of musical skills requires repeated repetition of certain actions related to the perception and performance of music. In order to deeply understand the essence of exercises and movements, they should be performed freely, artistically and creatively. Experiments show that increasing the number of music lessons does not tire students, on the contrary, it serves to disperse their fatigue by organizing emotional and interesting situations. Important moral and spiritual qualities of students are formed in creative-cognitive activities and become a component of their spiritual life. The role of the teacher in the implementation of the above tasks is clearly defined in the regulatory documents. However, there are a number of issues that have been resolved in the professional training of a music teacher for this activity.

It is rare that music lessons are interesting for students. They need to know why music is so important in human life. Otherwise, their "interest" in music lessons will gradually fade. Currently, the issue of developing creative abilities has become one of the important problems of musical pedagogy. As one of the ways to positively solve this problem, special attention is paid to the development of associative thinking of students in the following years. However, the analysis of the activities of music teachers shows that there are a number of problems in this work. The importance of developing musical perception in music studios is great, because the main task of the studios is to teach students to understand and love music.

D. B. Kobalevsky wrote in his book "The main principles and methods of the music program in music schools" that "active perception of music is the basis of music education and all its branches." This goal should be implemented in all classes of choir studios. It is especially important in choir training with newly arrived children. Because, at this stage, the foundation of their future musical development is created. Choir classes are directly related to performances and concerts. For this, the following musical-didactic principles: that is,

- increase the amount of material used in educational and pedagogical work;
- acquisition of necessary performance skills in a short period of time;
- enriching the theoretical direction of music performance;

- it is important to strengthen working methods that require full expression of independence and creative initiative in students-performers.

Also, the unique features of choral performance, together with emphasizing its collective nature, include not only singing as a team, working on the text, but also planning the performance of the song, mastering the means of musical expression. It should be mentioned.

Choosing a repertoire is a very responsible process. After all, this is an important factor determining the quality of development of musical culture among students. In the process of learning a song, students develop their musical memory, develop their ability to perceive and listen, develop vocal and choral skills, and understand the content and artistic images of the work. Therefore, when choosing a repertoire, we consider it appropriate to define it based on the following principles:

- from an educational point of view, how can this work affect the formation of the psychology of students;
- from a pedagogical point of view, how can the song be used in the development of certain principles of musicality.

When choosing the repertoire, great attention was paid to their emotional impact, artistic value, and ease of assimilation. Also, students were introduced to musical concepts, musical march, playfulness, image characteristics, and musical expression tools. It is wrong to look at the newly formed choir as a "concert number performer", which has a negative effect on the development of students' abilities. B.M. Teplov "It is impossible to create, play, draw as an exercise in one activity. Only a part of the child's artistic activity should be focused on creating a product, which is necessary for someone and should be able to influence... Without this, instead of the child's overall development, only one of his skills will develop..." When these ideas were explored, each product created by the children was analyzed in the following separate ways suggested by the pedagogues:

- was it possible to reveal the character of the music in the performance?
- What was done according to the planned implementation?
- what shortcomings can be noted and how can they be eliminated?
- was it possible to convey the artistic text of the song to the listeners?

The direction of the educational process can be felt from the questions. Because in the process of working on the work, its character, execution plan is analyzed. In the process of learning, it is ensured that the expressive means of music become more complex. The use of visual guides and "models" encourages work efficiency. Children were involved in creating a performance plan, analyzing the performance of individual and group singing. It was useful to prepare and distribute lotto-shaped cards.

Special attention was paid to timbre characteristics of the performance and issues of voice use. For example, one of the main ways to develop children's voices is to use more legato in the exercises. To develop the timbre characteristics of the singing voice, long-term training is required, starting from the first step. When getting acquainted with the text of the song, the students try to discover the main idea of the poem, the emphasis on meaning, and discover its meaning. Expressive reading and singing of the text served to increase the variety of performance and purity of language pronunciation in students. The analysis of the text was carried out in harmony with the study of musical means of expression. In our experience, the introduction of the analysis method to the piano lessons, the preparation of the performance plan helps the students' musical development, accelerates the mastery of the piece, teaches a

conscious approach, teaches to observe every subtle aspect of the performance, accent, rhythm, and rhythm.

Conclusion:

In turn, they serve as a reliable foundation for children to acquire piano performance skills. When the educational process of group singing is organized in a form suitable for children, the pupils deepen their musical perception, and the skills of musical language and its expression in personal performance are formed. It is at this stage that students have special performance qualities:

- enthusiasm;
- inspiration;
- getting into the image;
- engage in communication with the audience;

formation of influencing skills is of great importance.

References:

1. Mirziyoyev Sh. M. We will build our great future together with our brave and noble people. T: Uzbekistan. 2017.
2. Mirziyoyev Ah.M. We will resolutely continue our path of national development and raise it to a new level. T: Uzbekistan. 2017.
3. The Decision of the Cabinet of Ministers of the Republic of Uzbekistan "On measures for the implementation of the state nationwide program for the development of school education in 2004-2009". G.G. Journal of Educational Development. 2004. No. 5.
4. K. Khoshimov, S. Ochil Uzbek pedagogy anthology. T. Teacher, 1999.
5. Y. B. Nazaykinsky "Style and genre in music". Moscow. Vlados - 2003.
- B.M. Teplov - "Psychology of musical abilities". Moscow. 1946.