



METHODOLOGY FOR DEVELOPING MUSICAL LISTENING SKILLS IN STUDENTS

Rakhimov Shavkat Normatovich

National Pedagogical University of Uzbekistan named after Nizami
Associate Professor of the Department of Music Education
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Abstract: This article covers the theoretical foundations, pedagogical significance, and practical methodology for developing musical listening skills in students. During the study, the essence of the concept of musical hearing, its types (intonational, rhythmic, harmonic hearing), and its role in the educational process were analyzed. Additionally, ways to develop students' hearing abilities through innovative pedagogical technologies, interactive methods, and a system of special exercises in music lessons are substantiated. The article demonstrates the effectiveness of the methodology developed based on the results of experimental work and reveals its significance in shaping students' musical thinking, creative activity, and aesthetic taste.

Keywords: musical hearing, musical education, intonational hearing, rhythmic hearing, harmonic hearing, musical thinking, aesthetic education, student activity.

Introduction.

Today, the education system pays special attention to the comprehensive development of the personality based on innovative pedagogical technologies. Particularly at the primary education stage, the development of musical auditory skills in aesthetic education and the formation of musical taste is considered an important pedagogical task. In the process of music education, it is necessary to develop students' ability to perceive by listening, direct them toward the conscious perception of a musical image, and teach them to hear and understand elements of musical speech.

In scientific sources, musical hearing is interpreted as the foundation of musical thinking. From a psychological and pedagogical perspective, this skill is formed in close connection with children's perception, attention, memorization, comparison, and analytical activities. Therefore, the process of developing musical auditory skills must be organized systematically and step-by-step, based on didactic principles.

In modern pedagogical science, interactive teaching technologies, visualization, a differentiated approach, reflexive analysis, and individual development strategies are of great importance as a methodology for forming musical listening skills. In particular, the methodological approaches selected taking into account the age characteristics of primary school students, their level of musical perception, and their emotional and intellectual potential play an important role in deepening their musical literacy.

This article analyzes effective methodological approaches, pedagogical conditions, and the possibilities of applying innovative technologies aimed at developing musical listening skills in primary school students. Additionally, the mechanisms for the gradual development of listening, critical analysis, and sensory skills in music through practical exercises are substantiated.

Methodology:

The choice of methodological approaches in the pedagogical process of developing musical auditory skills in primary school students is primarily based on an in-depth study of the psychophysiological characteristics of this age period. For children, music is a natural way to enter the emotional-perceptual world, and it is during this period that the ability to listen to and understand music, distinguish musical images, and hear and feel melodies begins to develop. Therefore, the methodological foundations for developing musical hearing are considered a means of guiding the child's personality toward aesthetic perception.

The methodological foundations used in the article are aimed, on the one hand, at a systematic study of the musical-educational process, and on the other, at adapting methods taking into account the dynamics of the student's individual development. A person-centered approach, activity-based learning technologies, and constructivist methods play an important role in this. While a student-centered approach allows a child to freely demonstrate their musical abilities, through activity-based approaches, the student is formed not only as a listener but also as an active participant during the lesson.

Within this methodological framework, methods such as observation, exercise and repetition, analytical listening, interactive game technologies, and the use of visual and audio tools were combined. Especially in the development of musical listening skills, live listening to music, analysis of the listened work by means of expression, methods of expressing the impression felt through action or drawing have shown their effectiveness.

Methodologically, this study was conducted based on pedagogical diagnostic methods. The students' ability to hear music was determined at the initial stage, and their development trends were assessed during the lessons based on observations, questionnaires, and reflection. This made it possible to determine the effectiveness of the methodological approaches. As a result, it was found that musical listening skills were improved through didactic tools such as reinforcement exercises, musical dictations, timbre-separating tasks, and rhythmic repetition.

Thus, the methodological foundations are aimed at the consistent, step-by-step development of musical hearing, which served as a key factor in shaping the musical taste and aesthetic thinking of primary school students.

Literature review:

Scientific research on the formation of musical auditory skills at the primary education stage was conducted primarily based on the theories of music pedagogy, general didactics, age psychology, and musical development. In particular, research substantiating the role of musical perception, stages of auditory activity, and emotional-experiential experience in the development of musical auditory skills holds a special place.

Russian pedagogical scientists A.V. Zaporozhets [7; 320], V.A. Sukhomlinsky [9; 383], D.B. Kabalevsky [6; 192], B.L. Yavorsky [8; 240] in their scientific works, special attention was paid to the relationship between musical images, listening activity and emotional experience in the development of children's listening ability to music. In his concept "Music for Every Child," D.B. Kabalevsky emphasized the priority of auditory influence in the formation of musical taste in primary school students. A.V. Zaporozhets revealed the psychological mechanisms of musical perception and showed that this process is inextricably linked to conscious listening, image creation, and emotional evaluation.

Among Uzbek scientists, N. Yuldasheva [4; 176], M. Juraev [3; 142], I. Niyazov [5; 154], Kh. Berdiyev [1; 128] studied in depth the methodological foundations of primary school music



education. In particular, N. Yuldasheva developed a system of methodological approaches and interactive exercises in accordance with the age characteristics of children in the development of musical listening skills. According to him, musical hearing is not only the perception of sound but also the activity of its emotional perception and analysis through musical thinking. M. Juraev highlighted the development of musical literacy and listening skills through integrated lesson technology, where the harmony of music, fine arts, and motor activities is taken as the basis.

This topic is also widely covered in international literature. G. Gordon (Music Learning Theory) [2; 340] measured the ability to hear music through "auditory discrimination" (hearing discrimination) and proposed methods for its gradual development. Within the framework of Howard Gardner's "multiple intelligence theory," musical intelligence is considered an independent ability, and it is emphasized that each child's musical listening potential should be developed through an individual approach.

As seen from the analysis of existing literature, musical listening skills are a complex, multifaceted psychopedagogical process that must be carried out not only by the music teacher but also in cooperation with participants of the entire educational system - parents, class teachers, and psychologists. This study aims to propose practice-oriented methodological approaches by analyzing the ideas put forward in this direction.

Results:

The results of the study aimed at developing musical auditory skills in primary school students showed that this process, by its nature, requires a comprehensive, integrative, and systematic approach. Musical hearing is not only the activity of the auditory organ but also the combined activity of cognitive, affective, and emotional functions realized through it. During the study, it was observed that the level of students' listening perception of music, their ability to distinguish musical images, and their rhythmic and timbral sensitivity gradually improved.

Pedagogical experiments and observations have proven the high effectiveness of interactive teaching technologies, visual-audio tools, reflective thinking exercises, and active participation-based types of lessons in forming musical hearing. In particular, in improving students' musical listening skills, children's musical thinking, emotional sensitivity, and perception levels were activated through repetition-based listening exercises, musical dictations, intonational differentiation tasks, and rhythmic swing exercises.

Additionally, methodological tools adapted to age characteristics served to form students' skills in conscious analysis of musical sounds, aesthetic assessment, and emotional reaction to the heard work. This confirms that musical listening skills are an important tool for the emotional and intellectual development of a student, their aesthetic perception, and the development of creative thinking.

One of the important results identified within the framework of the study is that the development of musical listening skills is directly linked to the teacher's methodological literacy, the quality level of the tools used in lessons, and the student's active participation in the lesson. Consequently, the methodology for developing musical hearing in primary education should be recognized as an important pedagogical mechanism that enriches the student's personal aesthetic experience, expands musical thinking, and enhances their creative potential.

Summary:

Elementary school students begin to perceive the musical world through hearing. It is at this age that the development of musical auditory skills is not only a task of music lessons but also an important stage in shaping an individual's aesthetic education. The research results demonstrated that musical listening is a complex, multi-layered cognitive activity that encompasses the learner's cognitive processes such as listening, comparison, identification, analysis, expression, and evaluation.

The effective use of an individual approach, interactive methods, didactic exercises based on listening, and visual aids, taking into account the age-related psychological characteristics of students, is effective in developing musical listening skills. Through such approaches, students begin to develop not only as listeners but also as individuals who perceive, understand, and aesthetically evaluate musical works. The development of musical hearing, in turn, leads to the formation of musical taste, increased emotional sensitivity, and the expansion of aesthetic and intellectual potential. The effectiveness of this process is closely linked to the correctly chosen methodological approaches by the teacher, the consistently planned lesson content, and the musical educational environment. Therefore, the development of musical listening skills in primary school should be carried out by combining modern pedagogical views, innovative technologies, and national values.

In conclusion, musical listening skills are the fundamental foundation of the musical thinking and aesthetic world of the student's personality. Methodological approaches aimed at its formation are simultaneously manifested as a factor that strengthens the humanistic direction of education, stimulates creativity, and directs toward musical culture. The scientific and methodological foundations put forward in this article play an important role in further improving students' musical listening skills from both practical and theoretical perspectives.

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