



PEDAGOGICAL AND PSYCHOLOGICAL SIGNIFICANCE OF CHOOSING REPERTURE IN MUSIC CULTURE LESSONS IN GENERAL EDUCATION SCHOOLS

D.M.Abdugodirova

National Pedagogical University of Uzbekistan named after Nizami
Lecturer at the Department of "Musical Education"

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Annotation: This article highlights the pedagogical, psychological, and aesthetic significance of selecting repertoire in music culture lessons at general secondary schools. The issues of developing students' musical abilities, forming their aesthetic taste, and educating them based on national musical heritage are analyzed. In addition, the scientific-methodological principles of selecting musical repertoire and the psychological developmental characteristics of students according to age stages are widely discussed.

Keywords Music culture, repertoire, aesthetic education, musical ability, primary education, national music, pedagogical principles, psychological characteristics, music education.

Introduction.

The effectiveness of music culture lessons in general education schools directly depends on the musical materials included in the curriculum, namely the repertoire. A repertoire is not merely a collection of songs, but a primary pedagogical tool that shapes the student's spiritual world and nurtures their musical taste. Young primary school students have a very strong interest in music, as they are playful and are very interested in dancing alongside the music. Music It is impossible to imagine the future of Uzbekistan without the youth. The task of raising a generation worthy of our ancestors has been entrusted to us, the young personnel who are just emerging, with the responsible and honorable task of properly organizing the upbringing of children, identifying young talents, and developing them. Art plays an important role in educating the current and future generation. Art develops creativity, helping to develop his sense of humanity and humanity in the spirit of cooperation. While caring for the education of aesthetic perceptions in modern youth, we must teach them to use the emotions arising from dealing with art in their lives and activities. Therefore, it is considered an integral part of the aesthetic education network.

A basic curriculum for the subject "Music Culture" for general secondary schools has been developed. In this program, special requirements for musical education and upbringing in general secondary schools are among the main parts of the program. Rather, for musical and aesthetic education, the following should be observed:

- Harmony of musical and aesthetic activity with the environment and time; Taking into account the specifics of music as an art;
 - Ensuring continuity in the musical development of students;
- Obligations imposed on the musical education of students, regardless of their abilities and capabilities.

The program reveals the content and directions of musical education, defines the dynamics of children's development, and sets and reflects minimum requirements for different age groups. The program includes songs and melodies written for children by Uzbek composers

and lyricists. The musical works were selected taking into account the psychological characteristics of children, their interests and worldview.

Ability is an individual characteristic of an individual that is considered a subjective condition for the successful implementation of a specific type of activity. Ability manifests itself in the process of activity. The science of psychology shows that a human child is born not with a ready-made ability, but with the ability, the source of realization and development of any ability. Abilities cannot develop on their own; a favorable environment is necessary for their development. A child may be born with a gift for music, but if a favorable environment is not created for the formation of their musical characteristics, their gift for music will not develop. One of the leading factors in the formation of a person as an individual is the environment. The environment is understood as the totality of external events affecting a person. Environment, in turn, includes the natural environment, the social environment, the family environment, and others. The social and family environment are important for the development and formation of a person's musical abilities. Ethics, morality, character, and all spiritual qualities of an individual are formed only through the interaction of environment and upbringing. Adherence to the following scientific and methodological principles in this process guarantees the quality of education: Unity of content and form: The chosen song or work to be listened to must meet high aesthetic requirements.

Music must reach the student's heart and evoke noble feelings such as joy, care, patriotism, or love for nature. If a work does not excite the child, it is considered to have failed in its pedagogical function. In pedagogy, the principle of "from simple to complex" is also of decisive importance in music education. In primary grades, folk songs and children's works with a small range, simple rhythmic structure, and easy memorization are taught, while in senior grades, works with elements of multi-voice (choral) performance, complex intervals, and syncopated rhythms are introduced. Each newly studied work must reinforce the theoretical knowledge acquired in previous lessons (for example, musical notation, dynamic signs, tempo) in practice. If the sequence is disrupted, the student may experience fear or a loss of interest in mastering music. The principle of accounting for age characteristics. The psychophysiological state of students is the most important criterion for selecting a repertoire. Primary school age (1-4 grades): During this period, children's attention is not stable, but their imagination is strong. They are recommended short and vivid songs featuring animals, fairy-tale characters, and game elements. In vocal-choral works, their vocal range (re1-lya1/si1) must be taken into account. Despite the fact that students in grades 1 and 2 have many things in common—perception, imagination, memory, and interests—there is a significant difference between them. A 2nd-grade student is more experienced than a 1st-grade student in terms of how to behave in class, lesson discipline, and adaptation to the daily routine. Although the willpower of a 2nd-grade student is not sufficiently formed, they face certain difficulties compared to 1st-grade students. A 2nd-grade student acquires reading and writing skills. This, in turn, helps to expand the scope of musical knowledge. All of this is based on the knowledge acquired by students in the 1st grade for their creative development. Organized, purposeful, and engaging lessons teach students to listen to music together, share their impressions, sing together, and listen to one another. Usually, 2nd graders are not as curious as 1st graders. However, the teacher should try not to stifle their interest. To achieve this, the teacher must be more attentive



to students who lack musical abilities and, in the future, assign them specific tasks based on their abilities. In the process of learning, the teacher must move the tasks in the lesson from easy to difficult, from low to high. Music lessons in primary grades are considered an integral part of the system for providing students with good education and aesthetic upbringing in general education schools. Although there is no significant difference between the first and second grades, second-graders are considered experienced students who have developed skills in school rules and strengthened attention. Students in grades 3–4 differ significantly from lower grades in their pedagogical and psychological character.

Their attention is stable, their memory is strong, their speech is fluent, their life experience is quite extensive, and their interest in subjects is high. They will be able to reflect on serious issues, resolve larger-scale music, conduct research, and engage in independent reflection. In children of this age, a more active formation of the anatomical structure of the brain is observed. Reading acts as a powerful factor in the development of its functions. In particular, conditions are created for a gradual transition from object-image thinking to abstract, explanatory-logical thinking. However, the teacher must not forget that the young student seeks in everything a foundation closer to their own emotional experience, personal impressions, knowledge, and life. Therefore, it is very important to select objects of direct impact in order to direct the child's mind toward the perception of the lawful connection between objects and phenomena. Students of this age are still tired of work that is not interesting to them, and it is difficult for them to concentrate on material that does not have a direct appeal. Given this circumstance, it is impossible to conduct all education solely on the basis of curiosity and pleasure. The sooner students understand and feel that studying is work requiring serious willpower, the sooner they develop attention stability, the ability to direct actions, and the ability to organize learning activities freely. A student of this age is characterized by intensive motor activity, which, combined with insufficient control over their behavior, often leads to susceptibility to influence and lack of self-control. It is necessary to organize the student's mobility and motor skills in the correct forms and to provide them with an acceptable orientation. A certain dynamics is observed in the attitude of students in grades 3–4. Finally, the child becomes interested in the internal content of educational activity and is able to transform educational-theoretical tasks into concrete and practical ones. Researching the patterns of its formation is the task of modern pedagogical and psychological sciences. Speaking of child observation, children in these classes already possess voluntary attention. One of the important achievements of students of this age is the ability to focus voluntary attention or focus attention on a particular issue. Like other psychological processes, the general characteristics of children's emotions change. During this period, children begin to develop a desire for teamwork and the ability to behave freely in a group. The adolescent period includes grades 5-7. At this age, students are interested in topics of life, heroism, and friendship. Taking into account the period of their voice mutation (change), works that are not too high or too low, but deep in content, are selected. Uzbek national music (folk songs, epics, maqoms) should occupy a central place in the school repertoire. Adhering to scientific and methodological principles in choosing a repertoire requires not only musical skill but also profound psychological and pedagogical knowledge from a music teacher. A well-chosen work teaches the reader not only how to listen but also how to feel and analyze music.

In conclusion, selecting the repertoire for music culture lessons on a scientific basis, taking into account psychological and pedagogical requirements, is one of the most important factors in developing students' musical literacy, aesthetic taste, and creative abilities. A well-chosen work teaches the reader not only how to listen but also how to feel, understand, and analyze music.

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