

## Ways of Developing the Skills of Musical Perception of Students in the Classroom for Musical Culture

*Ismoilova Makhbuba Elamonovna*

*Associate Professor of Karshi State University, Candidate of Pedagogical Sciences*

### ANNOTATION

*In this article, at a musical culture lesson at school, a music teacher introduces students to arias and duets from musical dramas using technical means, and as a result of his performance, students receive valuable information about the development of listening and understanding skills, as well as the formation of musical culture through these arias and duets.*

**KEYWORDS:** *Musical art, musical dramaturgy, instrumental and vocal genres, folk musical heritage, culture of listening to music, classical and modern music, musical knowledge.*

In connection with gaining state independence, positive reforms in the field of education in the republic require a change in the structure of music culture lessons, as well as their form and content. As a result, the task was to educate the musical culture of students by listening to lessons and extracurricular activities and developing their cognitive abilities.

Perception is a reflection of a thing or event in our mind through its direct impact on the senses. In psychology, perception is divided into specific aspects, such as objectivity, integrity, structure, stability, awareness [p. 2.22].

It is important to note that listening activities in the lessons of musical culture can be carried out in various ways. Students will be introduced to musical genres. For example, if the topic is in the genre of musical drama, then students could be introduced to the following information about musical drama.

Along with all genres of musical art, musical, dramatic and comedy pop music is widespread in Uzbekistan. Since the 1930s, genres have developed as imitations of European operas. Musical drama is a performance based on instrumental and vocal genres. The works of T. Jalilov "Takhir and Zukhra", "Nurkhan", Tolibjon Sodikov and R. Glier "Leyli and Majnun", and later such composers as Yunus Rajabi, Saifi Jalil, Mustafa Bafoev, Farhod Alimov, Avaz Mansurov, became vivid examples musical genres.

After such a conversation with a teacher about musical drama, it is recommended to listen to a sample of this genre. At the same time, the teacher will perform the aria "Otmagay Tong" from the musical drama "Takhir and Zuhra" by T. Jalilov with technical means. After listening to the work, students will be asked questions.

- Guys, did you like the work?
- Have you heard this song before?
- Who sings this song for the first time?
- Which singer sang this duet?

After answering these questions, the teacher draws the attention of the students to the following

conversation to enrich their experience:

The creator of this work T. Jalilov lived and was engaged in creative work in 1896-1966. He was an Uzbek composer who studied the heritage of folk music. His songs such as "Otmagai Tong", "Tuylar Muborak" have become folk songs, and the musical drama "Takhir and Zuhra" is an excellent example of the role and importance of Uzbek art in the development of art, and this work has been staged more than 2000 times only at the Mukimi Theater. The duet "Otmagai Tong", which you have just listened to, has recently become popular with young people, especially performed by talented singers Shukhrat Kayumov and Alo Rakhimova, the work has been interpreted in a unique way.

There are many different ways to organize music listening activities in music culture classes, and it is important to change the learning habits in order to enjoy it aesthetically. It is well known that the foundations of the culture of listening to music are formed in children at an early age. Music lessons in kindergarten are its foundation. After all, the child listens to music and understands it, but the musical part of the lesson has its own serious tasks. First of all, it should be noted that the ability to listen is far superior to the ability to sing. For example, orchestras, choirs and solo performances on musical instruments can only be perceived by listening, and not by singing. Therefore, in recent years, teachers and scientists have paid special attention to listening in the process of music education. After all, the skills of listening to music play an important role in the formation and development of musical culture. Especially when listening to music, children have a well-developed artistic perception and musical outlook.

There are a number of tasks associated with listening to music. To acquaint children with samples of classical and modern music, give basic theoretical information about musical literacy, explain the nature of their content and evaluate the attitude to the piece they listened to.

Music as an art is an expression of one's emotions, a reflection of life and time. Therefore, the main criterion for the principles of the new music program is "Music and Life". In the process of learning music, children easily feel and understand that it reflects life from the first lesson, through which they learn about life. Each piece of music, based on students' real life experiences, provides insight into the realities, emotions, and thoughts behind it. This process is also unique in that it involves a variety of musical activities in the classroom, including the performance of works and images. After all, no matter what musical activity we take at the lesson of musical culture, it is, first of all, understanding the sound of music, and enjoying hearing the nature of its image, singing, mastering the skills of musical literacy, dancing and performing various artistic movements to music. Purposefully, activities can be carried out that begin with the simultaneous listening to a set of musical works, for example, the performance of rhythmic accompaniment to music.

Thus, the perception of music occurs in the classroom in two ways. Special (listening to music) and listening to music, understanding and performing various activities in accordance with its nature, including the study of the musical system, character, means of expression, place in life, is carried out in the following stages.

1. Teacher introduction to listening and comprehension activities and children's musical work.
2. Organize listening to the work performed by the teacher and the use of grammatical techniques.
3. A simple musical analysis of the work through conversation and the study of students' musical impressions. Complementing their opinions.
4. Repeat the whole piece.

At these stages, there is a generalization of musical knowledge and ideas of children, skills and abilities, musical impressions and experiences are formed. During the analysis, new musical terms

related to listening to music will be studied, as well as general information about the nature of performance, means of expression, performers, types of musical instruments, composer, and others.

The studied work is listened to from time to time throughout the year. In music classes, using storytelling techniques in conversation with the teacher can be effective in helping students understand the structure of the music.

Listening to music in the lesson, along with modern songs in the perceptual part of the lesson, listening to excerpts from folk songs and makoms also develop students' love for the art of music.

In conclusion, we note that one of the most important pedagogical problems is the organization of students' listening in the lessons of musical culture. Frequent switching of musical actions to achieve the pedagogical goals of the lesson increases the effectiveness of the lesson. The types of musical activities are group singing, musical literacy, thematic unity of singing and logical integrity, and the focus is on creating the theme of each musical activity from the work. Its products help students develop a taste for music, enrich their understanding of music, and learn more about their favorite songs.

Thus, the music teacher provides all students with strong evidence of the interdependence of musical performance activities (singing, playing an instrument, dancing, musical movements) by listening to music and students' perception of all their musical activities and abilities to develop through practice.

#### **References:**

1. Ismoilova M.E. "Formation of spiritual and moral qualities of students through folk songs." Textbook, Tashkent publishing house "Istiklol". 2006 - p. 136.
2. Mamirov K., Begmatov S. Music. Textbook for grade 6. -T.: G.Gulom Publishing House, 2018.
3. Kadyrov R, G`. Musical psychology. Textbook. Tashkent. Music publishing house, 2005. p. 22-23
4. Fayzullaev E. The use of Uzbek classical music in the formation of the artistic taste of future music teachers. Textbook.-T.: 2008.