

## Listening to Music as a Leading Activity in Music Lessons

Sharipov Karimjon Dilshod ugli

To the department of public education of Namangan district teacher of music science at general secondary school No. 13

**Annotation:** This article provides detailed information about the methods of improving musical activities in music culture classes of general education schools, musical image, musical consciousness, stages of music listening activity, directions of methodical application of organization in the stages of music listening activity.

**Keywords:** school, mind, interest, student, listening, lesson, artistic work, creativity, image.



This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license

It is logical to consider that it is logical to put one or another type of musical activities in the music culture classes of general education schools as the first or second, first or second level, in the first place or in the next place, and it is correct to them. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3].

It is very difficult to define. In our opinion, the most important thing here is their greater and wider participation in the solution of pedagogical goals and tasks. However, the main and additional images and other details have their place in the manifestation and recognition of any artistic work as a product of high creativity. Without them, reality, image, appearance cannot fully reflect its artistry. In this sense, without listening to music, it is impossible to perceive it, enter the musical image, the world of reality, feel, imagine, and at the same time arouse interest in music, learn musical-theoretical knowledge, and form musical culture. In the words of the great composer D. Shostakovich, “To love music, one must first listen to it”. No matter what type of musical training, children listen to samples of works of different subjects, genres, styles, and forms, by different composers, peoples, in this process their mental maturity, musical perception, logical, artistic thinking, worldview, and thinking develop. In this activity, if the listener does not have any feeling, attitude, emotional sensitivity to the music, if the student does not have any questions about the work, then this activity is considered ineffective. the goal is achieved only if it stimulates the evaluation of the content, the level of performance, and the analysis of the characteristic features of the work. The main goal and task of musical education should be to achieve this.

In music lessons, students' interest in music, listening to it with love, learning, singing, feeling and accepting it from the heart, forming the skills of understanding the language of music, creating a reserve of favorite musical works of a student, in relation to national and classical music. the emergence of conscious interest and love is important. The tasks of listening to music in music culture classes of secondary schools include two main directions. Acquaintance with the works of various genres, content and authors (composer, composer, brother and foreign composers), forming a wide range of musical resources.

Mastering musical terms, concepts, rules (elementary theory of music), acquiring basic knowledge about the main expressive means of music. they come, that is, it is natural that the amount of music students listen to during the week is several times more than the weekly one-hour lesson. However, there is a big difference between simply listening to music and listening to specific goals and tasks. Taking into account the fact that when music is simply listened to, it is not always possible to perceive it artistically and ideologically, the activity of listening to music in music classes is an artistic, moral, spiritual and aesthetic educational tool that directs the students' musical lives to a managerial and pedagogical goal.

One of the most important aspects of music education and training is the formation of students' musical perception, taste and musical abilities in pedagogically and methodologically correct classes. In order to successfully pass this process, it is important to adjust the voice, to be musically literate, to perform movements in accordance with the music, to accompany the children's musical instruments.[4]

When a person listens to a good piece of music (song, melody) performed by a skilled performer, a certain impression and opinions about the piece of music arise. How and to what extent the listeners perceive a piece of music, their artistic-emotional effects, aesthetic pleasure, the effect of the piece on the psyche and mind of the listeners depends on the level of high creativity of the music and the skill of the performer. Analytical conversation about the listened music, its creators, period of creation, features as a musical work, concepts of theoretical means of expression will lead to a perfect understanding of the content and essence of the work.

Organizing music listening activities in accordance with the conditions mentioned in the school music culture lessons is a very important task for the music teacher. In particular, before playing music in class, the music teacher conducts a short conversation about it, and in the content of the conversation, he talks about the content, character, genre, and authors of the work. If the piece to be listened to is a song, first of all it will be played by the teacher or "musical recording". The teacher's live, expressive performance will be even more impressive. Unfortunately, nowadays, not all teachers are skilled performers (singing, playing instruments). [5] However, a methodically well-prepared teacher can achieve the effectiveness of the lesson by using all the possibilities (demonstrations, technical means), according to its artistic and ideological content, it should be suitable for the theme of the year and quarter.

It is methodologically appropriate to organize the activity of listening to music in the following stages:

1. The teacher's introduction about the work to be listened to (in which the topic, content, most important features, the life and work of the authors will be discussed).
2. The work is listened to by the live performance of the teacher or with the help of technical equipment.
3. A brief analysis of the listened work will be conducted.
4. Listen to the whole piece of music again and draw a conclusion by summarizing the impressions of the students.

In this process, students are given the opportunity to develop the following skills and abilities.

- Listening to music carefully;
- Understanding (perception) the content and character of the piece by listening to the piece of music;
- To have an understanding of expressive means of music, genre (song, dance, march), timbre, measure, tonality;
- If the work is a song, to be able to hear and distinguish the voices in it (men, women, children, one voice, two voices, solo);
- To be able to distinguish instruments from voice timbres;

One of the important pedagogical aspects of the proper organization of the process of listening to music is to maintain a state of peace in the classroom and teach children about it.[6]

Repetition is a very important condition for acquiring any knowledge, skills and abilities. Even when listening to music, repeatedly listening to the piece, understanding it well, and keeping it in memory will make it possible to master the knowledge about it well. Pupils should be taught to tell their impressions about the piece of music they listened to, albeit gradually.

As we mentioned above, listening to music takes place during all activities of the lesson, and it is distinguished from other activities by this feature.

So, listening to music is the basis of educational content. In this process, students develop their abilities such as artistic-aesthetic perception, awareness and knowledge of music, life and existence through its images, musical worldview and imagination.

In the process of listening to music, the set of abilities related to the perception of music is limited. For this reason, listening to music is also interpreted as music perception in scientific sources. The fact that listening (perception) of music has a leading feature in the practice of all musical activities is also emphasized in the State Education Standard. From this point of view, many experienced pedagogues and Methodist teachers have recognized the expediency of organizing music listening activities based on the following socio-psychological factors affecting the formation of musical perception. We were sufficiently convinced of this in our research observations.

First of all, in the implementation of musical education, it is necessary to proceed from the interest, ability, talent, aesthetic outlook of the students, the development of the level of musical education, the harmony of character and willful characteristics of the students.

In childhood, musical perception is manifested in the form of observing music performance, and in adolescence, it develops in the form of musical thinking. In addition, emotions gain a certain importance in listening (perception) of musical works, and they express a person's attitude to existence, people, and himself. The way in which a piece of music is perceived by the student determines his personality and individuality.

Musical interest and needs are formed on the basis of musical works that the student always listens to. There are direct and indirect types of musical interests. Direct interests arise as a result of the emotional appeal of the musical material. For example, "Spring Song" with music by Gafur Kadirov, poem by Utkir Rashid, "Doll-toy" with music by Avaz Mansurov, poem by K. Botirov songs are noteworthy in this respect. Indirect interests appear when the real social significance of a particular piece of music and its subjective significance for the reader coincide with each other. For example, A. Oripov's poem, Anor Nazarov's music "How I love Uzbekistan", Khahramon Komilov's music, N. Rashidov's lyrics "The homeland is something" are important in this respect.

It can be seen that students and young people try to understand songs and tunes mainly by listening to them through their direct interests. In the process of this form, mainly the external aspect of music attracts to itself. This is noteworthy as an issue related to the superiority of the essence of emotionality. Secondly, qualities such as hard work, willpower, courage, piety, humility, loyalty to customs and traditions as national and spiritual characteristics also contribute to the musical development of students. is important.

It is possible to achieve the holistic development of musical abilities by using the character traits that appear in each student during the process of listening and singing music.

Thirdly, the personality of the teacher and how he organizes the music lessons, in this place the activity of listening to music, and the attitude of the student, his friends in the class, and family members to music are also very important.

Fourthly, since music is one of the abstract types of art, its full perception by students requires the connection of specific features - thinking, imagination, artistic-aesthetic experience. Another important aspect of listening to music in music lessons is that all musical works included in the subject program, that is, works written for different genres, styles and levels of performers, teams (composers' works) or works belonging to the classical and status genres of folk music, as necessary. Since the ability of the teacher to demonstrate playing or singing does not always meet the requirements, when working on such works, a leading place is allocated to listening to musical works compared to children's singing in class. In particular, in the upper grades (according to the program of grades 5-7, "listening to music" and recommended works for group performance are mainly typical of complex genres related to choral, orchestral performance (romance, multi-voice choir songs, sueta, cantata, oratorio, examples of musical dramas, as well as works included in classics and makam. It is difficult to create the necessary ideas and concepts in students. For example, a student can understand symphonic music or vocal-symphonic music only by comparing it with other works broadcasting and giving theoretical information about its genre characteristics, students learn about vocal, maqam or opera, ballet, symphonic work, folk instrument orchestra, symphony orchestra, dukhova orchestra, chamber orchestra, pop orchestra, various categories of maqam. it is achieved that they form a conscious image of their specific characteristics.

The fact that the students in the upper classes are going through the process of developing their voice also makes it necessary to pay more attention to the activity of listening to music compared to singing musical works (singing). Pupils of this age (grades 5-7) are more interested in musical works with a more complex inner world, full of emotions and experiences, on the themes of love, in the spirit of heroism, and strive to learn, sing and listen to them.

Since teenage children are sensitive to emotions and sensitive to romantic feelings, music filled with deep philosophical ideas, expressing dreams, struggle for happiness, passions of first love has a strong influence on them. Therefore, in the 5th-7th grade programs, students should be introduced to complex polyphonic music, orchestra, symphonic orchestra, vocal-symphonic works, examples of European classical music, masterpieces of classical and state music of the Uzbek people, Eastern countries. provided. Uzbek classical and status songs, musical dramas and comedies, opera, ballet, vocal-symphonic works, which are included in the program of music culture, reflecting great ideas, are related to the pop direction of modern music, as well as Uzbek they get acquainted with examples of sayings and epic songs typical of local styles of folk music. Listening to these works, acquiring literary, artistic, historical, musical-theoretical information about them allows students to enrich their general musical literacy, musical worldview, thinking, and form a full-fledged musical culture.

## References

1. Mirkhakimova Feruza Kholdorjon kizi. Activity of Mutal Burkhanov House Museum. CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY VOLUME: 03 ISSUE: 11 | NOV 2022 (ISSN: 2660-6836). 76-81 pp. <https://scienceweb.uz/publication/4566>
2. Topildiev Odiljon Rakhimjonovich, Mirkhakimova Feruza Kholdorjon kizi. REFORM IN THE FIELD OF CULTURE AND ART IN THE REPUBLIC OF UZBEKISTAN. Web of scientist: International scientific research journal. ISSN: 2776-0979, Volume 3, Issue 5, May., 2022.196 -198 pp.
3. Mirhakimova, F. K. (2021). The state museum of history and culture of Namangan region past and today. Asian Journal of Multidimensional Research, 10(8), 84-89.
4. Fozilov J., Sultanov R., Saidov H. Formation of teacher's spirituality. Tashkent "East" 2000. - P. 16.
5. Yuldoshev Sh, Usmanov S. Pedagogical technology basics. - Tashkent, - Science, 2001. - P. 38.
6. Tolipov K, Usmonboeva M. Practical foundations of pedagogical technologies. Tashkent "Science" 2006. - P.40