

## **METHODS OF DEVELOPING STUDENTS LISTENING COMPETENCE IN MUSIC CULTURE LESSONS**

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**Annotation:** This paper discusses ways to develop students' listening skills through a variety of demonstrations and in music culture classes, and presents the results of research in this area.

**Key words:** music culture, listening, musical literacy, creativity.

One of the important tasks of music education in secondary schools is to develop students' perceptual skills of music, to achieve the formation of an emotional attitude to it. This process is based on all types of musical activities in the classroom. For example, to learn a song, first of all, to listen to it, to listen to the pure melody of the melody, to the development of music; it is important to be able to express one's attitude to the work, to feel its change in the rhythmic accompaniment of music on the instruments, in the performance of their dances [1,2].

In the methodological literature, music perception is referred to as listening to music. In the methodological literature, music perception is referred to as listening to music. At the same time, students are introduced to more complex works than they can perform. The process of listening to such works should not be limited to acquaintance with music. Music perception is the ability to hear the content of music (musical image) and master it on the basis of emotional experiences. Musical perception is a complex psychological process, based on the ability to hear and react to the reflection of real beings in images through musical sounds [3,4].

“Entering” the world of music, feeling the mood of music, understanding the idea occurs due to the unique creative activity of the listener. Music affects a person in the combination of his means of expression - melody, fret, metro-rhythm, tempo, dynamics, register, texture, polyphony, form, harmony, etc.

These means of expression convey the mood, beauty, content and idea of the work to the listener. But to understand music, that is, to understand it not only emotionally, but also with the mind, to feel what music is and how it is expressed, to feel the need to communicate with music, requires an artistic level, musical, life experience. This is why musicologists claim that listening to music is a powerful activity of the mind and a unique creation. As long as music affects a person, it makes him happy, excited, and self-interested.

The teacher creates all the conditions for children to hear, understand and feel all the manifestations of human emotions - joy and sorrow, happiness and pain in music, using various means to make children's communication with music joyful. This is largely due to the musical pieces used in the lesson. Works must have artistic value, be figurative, interesting, the content is close to children, linguistically appropriate, meet the needs of children. At the same time, the volume of their listening attention should be taken into account when providing students with musical material to listen to. Children 6-7 years old listen to music with constant attention for 1-1.5 minutes, third-fourth graders can perceive a musical image that sounds for 4-4.5 minutes, and teenagers can listen to music for 15-17 minutes. Children easily master the genre features of the work - march, song and dance [5].

Therefore, the teacher should try to show not only the nature of the genre, but also the characteristics of the genre when introducing students to examples of the music genre. To do this, children are given the task of comparing poems and finding commonalities in them. For example, “Walking March” (F. Nazarov), “Holiday March” (D. Zokirov), “Osmania” (folk song), “Football March” (M. Blanter), “Wooden Soldiers March” (P. Tchaikovsky) children learn about the role of march music in life and their diversity. All of these marches

have their own mood, and the feature that unites them is the presence of a step movement, a clear method (pulsation). They learn that the movement of the steps, whether fast, light, agile, or heavy, stern, glorious, solemn, stems from the mood of the march. In the same way it is possible to show the characteristics of the dance and song genre. After studying the genre features of the work, children can be brought to the concepts of expressiveness and imagery in music. First of all, students are shown the expressiveness of the musical image. Music can express various moods, such as cheerful, cheerful, sad, soft, delicate, solemn, humorous, carefree, sad, painful (I.Akbarov's "Alla", A.Mansurov's "My kid is a toy", "Lazgi", "Cotton Festival", etc.). They will have an understanding of the means of expression of music - speed, dynamics, register, mode. They get acquainted with simple musical forms.

Gradually, they form an idea that music develops on the basis of repetition, difference, variant change. To form notions and perceptions about musical dramaturgy in teenagers. These perceptions are mainly formed in the process of getting acquainted with large-format musical works. In the process of listening to and mastering the ballet "Shirok" by T. Kurbanov, the ballet "Tomaris" by Ulugbek Musaev, the opera "Tahir and Zuhra" by T. Jalilov, Beethoven's "Heroism", V.A. Mozart's "40" symphonies, through images and their conflicts, contradictions, struggles, creators learn that they reflect complex life genres, human character, dramas, great ideas. In primary school, students are mainly involved in popular genres of folk music: "Dilxiroj", "Duloncha", "Chertmak", "Ufor", "Asr bolaman", "Gulnorahon", "Kashkarcha", "Koshtor", "Oromijon", "Kara soch", "Norim-norim", "Lazgi" and many others.

The teacher should help students in the process of listening to, comprehending, understanding the content and mood of musical works. To do this, the teacher: prepares students emotionally for the work being listened to; develops cultured listening skills in the student; teaches a simple analysis of the content of music, the means of expression; develops the ability to think about music, to evaluate the work aesthetically; to recognize past works by their sound, to know the name of the work and the names of its composers. In order to concentrate and activate children's attention before listening, the teacher can set different tasks for students depending on their level of musical preparation. For example:

"Now you listen to a small piece of music, a piece of music. What would you call this work?", "You will listen to M. Mirzaev's "Spring Waltz". Listen to the music and think - why is the work so named?", "Listen carefully to the music and say - does the play reflect a single mood or are there multiple moods?". Such a task - the questions arose in children the desire to listen to music, activate musical perception. Children try to understand the content of the work, the expressiveness of musical instruments.

Methods that emotionally activate and enrich music perception are: to give children a familiar work in a new performance, in a new interpretation; comparison of the work itself in different interpretations and performance methods (for example, the interpretation of the work "Chamanda gul" in the ensemble of dutars and choir, the solo dutar and dutar of the Uzbek folk "Chertmak", etc.); live performance by the teacher; teacher's introduction; use of high quality audio and CD recordings; localization of musical themes of musical works.

The teacher's introduction is short, emotional, interesting, and the main goal is to draw children's attention to the work being listened to, to arouse interest in it. The introductory word depends on the age of the children, the subject of the lesson, and the program tasks. In the primary grades, the teacher can tell the children about the composer and the content of the work in his introductory speech. Sometimes the introductory word consists of a few questions, which should activate the children's perception, to create in them a desire to listen to music (see the text above).

When listening to samples from ballets or operas, it is not necessary to tell the whole story, because, firstly, it takes a long time, and secondly, the plot is not always clear to children to the end (for example, "The Case of

Maysara”, “Ruslan and Lyudmila”). It is therefore possible to limit oneself to quoting the main idea of the plot. It is also advisable to read the text of the song or aria to be listened to from the opera in advance.

In order to draw children's attention to the large musical works that can be listened to through grammar, the teacher first plays the main themes of the work (V.A. Mozart's 40th symphony, M. Mahmudov's “Muhammas and Ufor”).

Listening to a piece of music is the first task in teaching children to listen to music quietly, without talking. The work is expressed from beginning to end in expressive, artistic performance through grammar or teacher performance. When the music is playing, the teacher should listen to the music, not give instructions, not engage in writing, that is, the teacher listens to the music together with the students.

Music analysis is focused on the task of deepening the emotional impact derived from listening to music. This is a complex and demanding skill from the teacher. Understanding and feeling the work is not one thing. Analysis can often interfere with emotional perception and impair listening. This is the case when the means of expression of the work are considered in isolation from the content.

The content of the music is hard to put into words. Nevertheless, words can be found that reflect the general characteristics of the musical image. The need (task) to find such words encourages children not only to listen carefully to the work, but also to understand it. As children’s musical experience and vocabulary increase, they will be able to give a more subtle, more accurate description of a piece of music.

A teacher can use a number of methods to increase vocabulary in students. For example, selecting words from the descriptions written on the board that match the work being listened to; determine the form or genre of a work using cards, etc. As students become more literate, they begin to apply their knowledge in the process of music analysis.

On the basis of music analysis, students' entry into music, their understanding of the basic laws of music is formed gradually, systematically.

Listening again - it is advisable to listen again and again so that students fully understand the music, remember the work, like the work, because once listened to, the child immediately likes the work, we cannot say that all children are sufficiently emotional. The first impression is often vague. In order for a piece of music to become a child's musical experience, the reader will need to listen to it several times (three to four times, over several lessons). Each rehearsal process should enrich perception, deepen the imagination of the musical image, and ensure that the work is memorable.

Comparison of musical images - the method of comparison plays an important role in the development of musical perception in children. The judicious use of this method develops children's musical-listening skills. Understanding the differences in contrasting works first helps them to feel subtle similarities in works that are then in the same mood. In conclusion, the development of musical perception in students requires the teacher to use a variety of methods and techniques wisely. Ensuring that the laws of music, the features of the art of music are gradually transformed from simple genres to complex ones, enhances the educational effect of music.

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