

PSYCHOLOGICAL AND INNOVATIVE METHODS OF SYSTEMATIC FORMATION OF MUSICAL KNOWLEDGE IN STUDENTS

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Basic concepts and terms: Innovaciya, music presentation, psychological influence of the music, national tunes, attitude to music, interests, need.

Summary: In article are presented some innovaciya technologies, explanation for their using, which promote increasing a quality general music formation.

In the current innovative conditions, it is desirable to further strengthen the use of advanced musical-pedagogical work methods and technologies in order to systematically form the musical knowledge and imagination of students.

The attitude of students and young people towards national music, the motivation to listen is formed from a young age, in the family. Therefore, the parents' opinion and their understanding of the artistic and aesthetic importance of music plays a big role in studying the extent of musical interests of students. The consistent use of modern interactive technologies creates ample opportunities to improve the quality and efficiency of musical education. In this case, it is appropriate to entrust the work to the parents of the students of the general education school. First of all, it is possible to have a certain idea about conducting a survey to study the attitude of parents to music. You can ask the following questions:

1. In your opinion, what qualities should be brought up in a child in order to be musically cultured?
2. What kind of music do you want your child to listen to?
3. What do you think it is necessary to pay attention to in the family in order for your child to be musically literate?

By applying this questionnaire and analyzing the obtained empirical results, it is possible to have certain ideas about the spiritual environment in the family. And this:

- whether students divide music into such types as "for class", "for listening and discussing with friends" or vice versa;
- what type of music do they emphasize (classical music, modern pop music intended for relaxation) or the same music in all situations;
- what is the scope of their understanding of national music, the general musical worldview related to the role of art in society;
- it is important to determine the directions of children's interest in terms of

features such as the motives of their appeal to this or that music in the modern national pop direction.

It is also important to study the level of children's musical performance skills, whether he seeks to learn more at a special music school or independently at home, whether he is engaged in music clubs, plays in a choir, plays a musical instrument. Does he play in his songs, does he practice dancing, etc. are included. It is not difficult to have such information, the main thing is to determine the presence of motivation in children. [3; 207-209.]

The second component of the formation of musical culture in students is musical literacy, which is related to the education of specific qualities of conscious and selective perception of musical art. These include:

- the ability to perceive music as a lively, imaginative, art born from life and closely related to it;
- to "feel music" in a unique way, which allows for emotional perception, to be able to distinguish good from bad in it;
- the ability to distinguish the character of music by listening, to feel the internal connection between the character of music and the character of its performance;
- listen to unfamiliar music and identify the character and mood reflected in it.

These technologies make it possible to have certain ideas about the level of musical literacy formed by students. They are intended to obtain certain results according to the above parameters through verbal and visual expression. Undoubtedly, certain qualifications and skills are added to the unique "feeling" of music. [4; 2.]

In general, the following can be taken into account as criteria for evaluating students' musical knowledge and imagination:

- the level of students' internal need to identify unfamiliar music;
- the child has the ability to "express himself through music";
- the level of the child's involvement in the content of music, life events behind this content;
- level of children's ability to analyze musical-dramaturgical processes, means of expression.

Obviously, these criteria are generalized criteria. They are relatively specific, "technological" criteria in research methods, and provide an opportunity to comment on the formation of one or another element of musical literacy and musical culture. Now let's analyze some innovative teaching methods.

Comparison technology. Students are presented with two works that differ in terms of expression and level of content to listen to in class. Regarding these works, they will be described as an introduction. After that, an opinion will be expressed about the content of the text, music, and rhythm of both works, and the works will be played one after the other. After listening, students express their personal opinions about the

artistic level and content of these works, and at the same time, they have the opportunity to selectively listen to works of high or low artistic level. As a result of regular repetition of this experience several times, it is possible to form a habit of listening to high-level works in students. [5; 56-61.]

Music selection technology for friends It is intended to determine the musical directions of young people that they are interested in. However, this method creates such a situation that young people have to choose a program repertoire for a musical evening for their comrades and friends. This method forms the ability of students to independently analyze and choose a piece of music.

The musical experience of the students is complemented by a conversation with each child, in the process of which the child will have the opportunity to get additional information about modern directions related to the life of music that interests and excites him. For example, you can ask them the following questions:

- What is your attitude to works in the direction of modern pop music?
- Tell us what you think about the video clips.
- Why is music necessary in life?
- What musical works do you know, which of them is your favorite?
- What works do you sing in class?
- From what sources (television, radio, concerts) do you listen or watch music?
- Do you listen to music outside of school? Where?
- Do you want to sing at home? What works do you sing?
- Which musical programs did you like recently? What for?

Music selection technology focuses on identifying musical works that are close to each other in terms of their form and content. In this case, students listen to excerpts from three or four works and determine which ones are similar in terms of their content. It is required to determine whether the proposed music is similar in terms of external structure, dynamics of performance, elements of musical speech, sounds of instruments, composition of performers, etc. The complexity of this method is that works that are not contrasting and very similar to each other are offered for analysis.

After listening, students should determine which of these works are similar to their spirit, musical-image structure, and then they are asked to tell by which signs they identified these features. This method allows to improve a unique "feeling of music". The main thing is that children evaluate their emotions or means of expression that appear through music. If they rely only on tools, this indicates low cognitive abilities; if he relies only on his emotions - it can be evaluated as a medium level. [6; 87-89.]

If the student can show a certain connection between the music played and his emotions, that is, he can explain why this emotion arose in him, this can be evaluated as a high level, and these students have indicates that musical knowledge and imagination are formed at a systematic pace.

The technology of self-expression through music intended to express students' perception of music and their personal attitude towards music. To a certain extent, it is aimed at studying how students express themselves through music, their experiences and emotions, their feelings of attachment to the content of national music, its images, and the events depicted.

For this, the students are offered a whole work or a fragment of it and are given three tasks.

1 - task. Children will have the status of "Conversation with Music". The piece of music tells them about "what is" and they are asked to tell about their feelings after listening.

2 - task. Children should reflect the content of the music through their actions, which can be pantomime-improvisation or simple hand movements.

3 - task. Children are asked to reflect "themselves" in their drawings. In this case, it is necessary for students to reflect themselves while listening to music, not the image they imagine in the music they are listening to. These conditions remain valid in all three tasks, because we are not interested in music, but in the student's assessment of his spiritual world. And music appears as a source, a meaningful reason for self-evaluation.

The first and third tasks can be an interesting material for the teacher's "psychological fantasy": modern practice shows that if music sounds in harmony with the mood of children, in one way or another the "hidden" aspects of children, the state of their hearts, the general psychological 'darkness is more evident.

The ability to determine the direction of an unfamiliar piece of music when listening to it for the first time, to a certain extent, indicates the presence of a high musical culture in the student, because such an ability can be seen only when there is a sharp musical intelligence, and when one perceives the stylistic features of music. 'looks. Of course, these music lessons will develop only if they are conducted in a systematic and regular manner.

Music creation technology it is conducted individually with each student and helps to determine the level of development of artistic tasks, figurative listening, visual imagination, fantasy, imagination and thinking. Implementation of the method is a creative process, and children are shown the initial point of action for independent artistic activity.

It is possible to offer several situations, from which they can choose the one they like. For example, these can be topics that reflect such situations: "Spring day", "Summer light", "Beautiful natural scenery", "Winter road", "A story like a fairy tale", etc.

After choosing the situation, the student together with the teacher will think about the originality of the development of the figurative content in the future work of art.

For example, how nature wakes up in spring: the ice melts, the sun starts to warm, the drops start to ring, the sumac melts, the streams start to flow. How to hear all this and how to express one's attitude? Children can express their imaginations in their drawings, as well as in actions.

The teacher organizes the creative activity on an independent level and observes the process of reflecting the artistic idea, that is, to what extent the children search for means of expression, choose musical instruments, use sounds and movements. Behind these actions, the artistic creative thinking of the students in creating artistic images that they will express themselves is revealed. [7; 47-53.]

In the analysis of the students' musical creativity, the main focus is on how they plan their activities in the process from the creative motive to the reflection of the artistic idea. Here, the main criterion is the harmony in the center of "hear - see - think - feel - act".

Thus, in order for students to master the national music culture, to fully understand the musical content of the works, it is advisable to use the above methods widely.

Naturally, the question arises as to what is the novelty of the above-mentioned methods. A new approach to the study of the process of development of national music culture is mainly defined by the interpretation of the achieved indicators from a new point of view. It should be noted that these methods are not specific indicators (they also give some idea about the level and state of development of these components of national music culture), but one or another of the spiritual development of students. The expression of edges comes to the fore. That is, it is reflected in the form of a spiritual and emotional response to the spiritual value of our national music art. [8; 342-345.]

Such an interpretation is the key to all methods, because it involves a moral obligation, and the teacher must study the individual components of the development of our national musical culture.

As a result of the desire to artistically reflect the image of music, the formation of strong positive attitudes towards it in children increases. This method is one of the important means of educating and diagnosing students' musical culture. Organizing lectures-concerts and lectures in various groups of young people creates a solid foundation for the growth of their musical culture and development of artistic and aesthetic taste.

As a whole, these musical-pedagogical technologies make it possible to expand musical knowledge and imagination in students, thereby forming a high spirituality at a systematic pace and to have clear ideas about the dynamics of its development.

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