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 Research Article

CHILDREN'S DISTINCT APPROACHES TO MUSICAL WORK

Submission Date: April 02, 2023, Accepted Date: April 06, 2023,

Published Date: April 11, 2023

Crossref doi: <https://doi.org/10.37547/ijasr-03-04-01>

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ABSTRACT

This article describes the guidelines, content, and essence of working with children in the process of training future music teachers, teaching them the secrets of music, and conducting activities of singing and listening to music.

KEYWORDS

Education, training, kindergarten, holiday mornings, listening to music, singing, institution, training, beauty, purpose, meaning, essence.

INTRODUCTION

Music, which is regarded as a unique expression of the values created by our people, is conveyed to some degree in every field, including education, work, and social relationships. From infants to enlightened karyias, all Murgak appreciate music

and strive for a better tomorrow. Music is an essential educational instrument for conscientious action, productive labor, and a sincere disposition. In fact, from the time our nation acquired its independence, its will and

rights, the attractive and upbeat variety of music; his status grew and his position in society was bolstered [1].

THE MAIN PART

Music education is one of the primary means of fostering moral and cultural development in kindergarten-aged children. Ultimately, the primary purpose of music classes in educational institutions should be to fulfill the responsibilities of forming a well-rounded individual according to the laws of aesthetics. Through musical images, musical repertoires should emphasize how children perceive qualities such as patriotism, hard labor, respect for nature, friendship, solidarity, and compassion. Children's compositions are categorized according to musical activities that are age-appropriate for children (level of knowledge and skills, attitude to music, interest, ability, health, mood, environment in kindergarten, etc.). The lesson's structure should be determined by the content of the educational materials. It takes into account the pedagogical significance of the works, their artistic and ideological level, their age-appropriateness, and the diversity of the works' subjects. In the musical education of minors, musicologists place particular emphasis on the activity of listening to music. Listening to music occupies one of the most significant positions in the formulation and development of a person's musical culture. The educational value of singing is emphasized in pedagogy. Songs composed by composers and folk songs that reflect the national spirit help children to experience and perceive

the world artistically and to enjoy it. It is essential to describe various types of movements and routines in accordance with musical images and to depict various images in video games. Because movement is crucial to the development of musical ability and physical growth. The movement reflects the atmosphere of the artistic content of the work. Connecting musical aesthetics and physical education is the ability to feel cadence, timbre, register, tempo dynamics, and to move hands, feet, and body figures in accordance with the music. Working on musical compositions for minors requires an independent skill set. The primary objective of singing with children is to prepare future music leaders in preschools and elementary school music culture classes for professional activities by teaching them the characteristics of performing the repertoire included in the kindergarten and school curricula. Singing primarily serves to prepare students for independent labor. Approach, investigation, and analysis of performed works. Professional singing instruction with minors requires extensive repertoire work.

Singing with infants entails the following responsibilities:

- Knowing how to perform works of various forms and genres;
- Revealing artistic images of the musical work based on the sheet music and demonstrating performance skills;
- Knowing the knowledge skills of the complete musical repertoire works;

- Knowing how to select the necessary repertoire based on the kindergarten and school program, analyze it, and present it to children according to their age.

Holiday tales are one of the forms of artistic education of children.

The purpose of holiday tales is to:

- introduce children to the world of sophistication, leaving them with wonderful, vivid impressions;
- instill the necessary holiday spirit in children, bring them delight and inspire their creativity [2, 78].

Before learning to play the melody according to the notes, the student must first be able to play the music in his head on the piano in order to execute children's works. The problem of educating students' musical perception is currently regarded as one of the most pressing responsibilities. When analyzing musical works, we must determine in advance to what extent the pupils' ability to perceive music is formed, and then instruct them in piano. Importance is placed on the implementation of their musical education in the process of teaching students to perform the piano in general secondary specialized educational institutions. As we all know, pedagogical colleges admit high school graduates with no prior musical instruction who have completed the ninth grade. The primary objective of music culture classes in schools is to teach students to play the piano and national musical instruments. In addition, harmonizing in a choir, performing rhythmic musical movements,

musical literacy, listening to music, and accompanying children on musical instruments are the principal activities of music lessons. It consisted of focusing the student's attention on sound images, cultivating the student's ability to envision listening to musical material, and equipping the student with tools that assist in emulating the sound image on the instrument. Before instructing students the piano directly, they are given preparatory lessons to train their hearing. The purpose of these classes is to listen to and learn the portions of piano music. Before pupils can develop their musical perception, they must first listen to and play the tunes on the piano. Students must retain the timbre of the sound and be able to distinguish between high and low sounds in order to play a tune on the piano. This requires familiarity with the keyboard, knowledge of the names of the notes and their distances (intervals). Inwardly singing a previously learned melody without vocalization also emphasizes inner auditory development. At the instructor's signal, students alternate between singing quietly and out loud. The instructor should instruct students to perform based on the text of the sheet music, not from memory. Forcing active listening - fostering children's creativity and imagination by focusing on their auditory-creative side. Searching for voice responses to the tonic, composing the last portion of the tunes, composing the melody according to the graphic image provided by the teacher, composing melodious tunes (harmonious auditory elements) to the given tune, and performing create the elements of "composition" in children. An attempt is made to

correlate the initial use of the auditory method in playing the piano with students' theoretical performance and teamwork preparedness in music.

"Those with musical education and those without musical education must be treated differently." [3, 32] When working with pupils who have no musical background, it is crucial to emphasize the development of listening and general musical ability rather than performance-specific skills. Students learning the piano should be instructed to listen to music based on the notes. Hearing can be improved, and special effort should be made in this regard. The development of the performer's hearing is given particular significance. The most efficient method for a musician to work on small pieces is to develop the ability to adapt finger movements to the keys, as well as their hearing and focus. Before learning to play the piano or any other musical instrument, one must have memorized and mastered a piece of music, i.e., be able to hear it with one's hearing. The student should not be rushed to play while gazing at the notes for the same reason. Students are instructed in "note literacy" through demonstration and verbal explanation, with each key being designated a unique graphic display effect that corresponds to a note with the same name. Concurrently, mobile training exercises will be conducted. The pedagogue believes it is possible to move on to teaching musical notation material once all of these have been mastered to a certain extent. This violates the only accurate principle for playing the instrument, which is sight-hearing-movement. This principle reduces

sight to a simple connection with movement, and it is only as a consequence of this process that the student can develop "auditory consciousness." Students perceive only the appearance of musical notes and transfer them to the corresponding keyboard actions involuntarily. In this manner, sight-movement associations are formed and then supplied with auditory impressions simply by playing music. The negative results of this method are promptly visible. First, these are involuntary executions, or executions without comprehension. In addition to being incapable of imagining the sound, the students who are playing musical notes on the keyboard and embodying them through actions cannot hear the result of the extant sound. According to these, first of all, it is necessary to activate the student's auditory direction and for this to develop his independence, to form a conscious attitude to the performed melody, and to develop the skills and methods of movement. First of all, it is necessary to educate students to focus all their attention on the image of sound. This requirement is a result of musical-auditory imagination. The ability to visualize musical material is one of the primary components of musical hearing. Due to the fact that musical hearing is the most important musical ability and distinguishes musical talent from other talents, auditory imagination is one of the most important musical abilities.

Throughout a child's musical development, the formation of musical notions passes through several stages: Specifically,

- Level of knowledge;
- Rate of recovery;



- The degree of division of the stored image, the separation of individual components and their combination in new combinations, and the emergence of new images based on them.

The teacher invites students to actively participate in musical research by having them repeat the melody by voice, consciously envision, play the piano, perform, or sing in accordance with the notes. Musical-auditory imagination (performing) is significantly enhanced after the game. To execute the task of playing a melody from memory, one must have vivid and distinct imaginations, which are dependent on the perception of a specific musical image. Whether or not this activity is reproductive, the process of musical auditory imagination activation is observed. As with any other type of imagination, music-auditory imagination develops through participation in activities that necessitate it. This unrestricted use of musical-auditory imagination is the foundation of musical hearing. For students to develop a passion for music, serious performance duties based on appropriate materials must be assigned. It is essential to assign daily tasks to memorize as many plays as possible in order to consolidate the results attained in class.

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