

Pedagogical-Psychological Approaches to the Development of Musical Abilities of Specialized Schoolchildren

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Abstract. This article analyzes the types of general abilities and special abilities, aspects of musical abilities, pedagogical and psychological approaches to musical abilities..

Key words: ability, musical abilities, general abilities, special abilities, musical tone, sound, emotions, perception, specialized school.

Introduction

In the world pedagogy, in recent years, a lot of research is being carried out on the issue of comprehensive development of the talent of specialized school students. Even in the independent Republic of Uzbekistan during the III Renaissance period, the issue of raising a talented, healthy, strong, physically developed perfect person became one of the urgent problems.

The modern approach of the state of Uzbekistan to education is the Law of the Republic of Uzbekistan "On State Policy Regarding Youth" adopted on September 14, 2016, the Decree of the President of the Republic of Uzbekistan dated January 28, 2022 on the Development Strategy of New Uzbekistan for 2022-2026 No. PF-60, Decree No. PF-5106 dated July 5, 2017 "On improving the effectiveness of state youth policy and supporting the activities of the Youth Union of Uzbekistan", Cabinet of Ministers Decree No. 5106 of April 6, 2017 "Approving State Education Standards of General Secondary and Secondary Special Vocational Education" on" Resolution No. 187, "Concept of Primary Education", "Concept of 11-year Compulsory Secondary Education" and other regulatory legal documents.

Therefore, today it is necessary to solve urgent tasks such as improving the pedagogical mechanisms of developing the musical talent of specialized school students, developing technologies based on the cognitive approach.

Main part. M. Akhmedov, B. Karomatova, N. Masharipova, I. Moyanov, S. Saytbekova, S. Ramanova, S. Sokhidova and others from the republican scientists worked within the framework of this research topic.

The well-known psychologist B.M. Teplov defines musical abilities as "individual psychological characteristics of a person related to perception, performance, writing music, learning in the field of music. "Almost all people show some degree of musical abilities" [5]. Musical abilities are divided into general and special abilities. Musical abilities are

considered special abilities, and they are based on an aesthetic attitude to the world, the ability to perceive life in an audial aesthetic way.

Ability is one of the expressions of ability. The structure of musical abilities proposed by B. M. Teplov is considered the main one. B. M. Teplov comprehensively researched musical abilities and distinguished general and special aspects. Common aspects include the richness of imagination and initiative, the ability to give emotional attention to musical feelings, attention, volitional characteristics, that is, aspects related to personality processes and characteristics, aesthetic feelings. General musical abilities include musical memory and psychomotor abilities [5].

Special aspects include the qualitative characteristics of special abilities, that is, musical abilities necessary for any type of musical activity.

In addition, he gave a stratified and scientifically based description of the main musical abilities:

- sense of unity - the ability to feel the relationship between sounds as expressive and meaningful.
- musical-melody imagination - the ability to remember music that has been heard before, which forms the basis of musical imagination, forms musical images and develops musical thinking.
- musical-rhythmic sense is the ability to perceive, feel, accurately perform new rhythmic expressions [5].

But musical ability is not limited to the listed descriptions, but it covers a wider range of descriptions. It also includes descriptions of musical ability, feeling of musical tone, sensitivity to sound levels, and harmonic listening.

B.V. Asafev paid special attention to musical feeling in the development of abilities, and emphasized that active listening is considered an innate quality of a person and that it is necessary to develop listening activities in learners [10].

K. V. Tarasova includes emotional presence to music, cognitive musical abilities, i.e. feeling of musical tone and rhythm, musical memory and musical imagination, as well as special abilities - absolute listening and sensory performance [8].

N.A. Rimsky-Korsakov believed that musical abilities consist of technical and musical listening-tone. Technical skills include playing a musical instrument or singing.

Among the foreign scientists, the American psychologist K. Sishor included the human ability to distinguish the pitch, timbre and duration of sounds among the main musical abilities. According to him, the level of development of these abilities depends on the unity of musical abilities and creative abilities [2]. He understands musicality as a set of qualities in five unrelated groups, such as musical feelings and perception, musical actions, musical memory and musical imagination, musical thinking, musical feeling. He considers musicality to be a set of sensory abilities.

In the development of musical abilities, it is necessary to take into account the characteristics of the child's personality, his needs and interests.

The psychological structure of musical abilities requires a clear interpretation, proof and

conclusion due to their individuality and versatility. The whole process of musical training differs from other types of activities by its multiple stages. In different situations, training can start from different stages, for example, if the piece is unfamiliar to the performer, it starts from the basics, and if there are certain ideas about the piece being studied, it can start from another stage. In this case, the following important listening functions of the performer can be distinguished:

1. Comparison and understanding of the original work performed by the performer, as well as the active influence of clearly hearing his performance on the inner musical image in the mind of the performer, which depends on the stage of work on the piece.
2. Critical, controlling function - focuses on visual representation of performance and critical evaluation of performance. Listening is the only tool that controls the quality of performance, especially in independent practice. After hearing the mistake and realizing it, the student tries to eliminate the identified shortcomings and improve the quality of the performance.

Both functions of listening are interdependently involved in each of the performer's activities. At the same time, the harmony is more vividly expressed in the full performance of the piece. This can show the level of development of the performer's musical abilities.

Conclusion

The diversity of musical abilities, the uniqueness of their psychological characteristics require the researcher to have reliable grounds for his conclusions. Because musical abilities exist in all people to one degree or another. Therefore, the main task in specialized music schools is to develop students' musical abilities based on cognitive approaches.

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