



FEATURES OF THE FORMATION OF THE MUSICAL COMPREHENSION OF SENIOR SCHOOLCHILDREN

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ABSTRACT

The article discusses topical issues of educating the artistic comprehension of senior schoolchildren by means of musical art. The processes of its formation are considered, which includes the goal, objectives, content of music education, psychological and pedagogical conditions, means, organizational forms and methods; the peculiarities of the studied process in the music lesson, the pedagogical potential of the complex application of various types of musical activity of students is revealed.

KEYWORDS:- Musical comprehension, music lessons, students, formation, complexity, methods, methods of musical education, musical and aesthetic environment, activation, types of musical activity.

INTRODUCTION

According to the Resolution of the President of the Republic of Uzbekistan “On measures to raise the system of spiritual, moral and physically harmonious education of young people, their training and upbringing” PD-3907 dated August 14, 2018 to a qualitatively new level, “... our country is consistently implementing measures aimed on the formation of a harmoniously developed generation, upbringing of spiritually-moral and physically healthy youth, turning it into an active participant in ongoing reforms” [1].

In the Resolution of the President of the Republic

of Uzbekistan

“On the organization of the activities of the Union of Composers and Compositions of Uzbekistan” PD-3212 of 15.08.2017; it says that “... At present, in raising the cultural level of our people, educating our compatriots, especially the young generation, in the spirit of high humanistic ideas, love and devotion to the Motherland on the basis of national and universal values, the role and significance of musical art is unlimited” [2].

Currently, the general education school and, of course, music lessons, aimed at shaping the musical culture of students, play a decisive role in shaping the musical comprehension of the



younger generation.

At the lessons of musical culture, students acquire knowledge, skills and abilities in musical literacy, music history, vocal and choral work, which create a colossal basis for further musical self-education and artistic self-education, which are the basis for the subsequent cognitive-value attitude of the individual to music, which will be able to understand and enjoy music all your life. It is well known that only a school can help the younger generation to be creatively realized, expand communicative ties, develop educational interests and create value orientations.

THE MAIN FINDINGS AND RESULTS

Comprehension is an integral component of the general culture of a person, which determines his artistic, aesthetic and intellectual development, forms his ethical and aesthetic values.

Perception and understanding of works of classical music requires some preparation, listening experience, knowledge.

Indiscriminate consumption of musical information, lack of musical and auditory experience negatively affects the emotional and behavioral manifestations of people.

The tendency to consider music as a means of entertainment for most people has always existed, as pointed out by T.V. Adorno [3].

Mass comprehension is formed in popular culture, often limited and indiscriminate. The commercialization of musical art forms a type of undemanding, limited in their preferences listener, able to perceive only light, unpretentious songs and melodies, which leads to a decrease in the general musical culture and

negatively affects the formation of musical comprehension in the younger generation.

Currently, the definition of the concept of "musical comprehension" is considered a controversial and complex problem, which still does not have an unambiguous solution.

So, O. I. Strikhar understands the ability of people to differentiate, but adequately respond to various manifestations of musical art, in its inextricable connection with the surrounding reality through the following factors, by musical-aesthetic comprehension: sensory (emotions, feelings and experiences), axiological (intuitive guesses, aesthetic assessments) and priority (advantages and needs) [13, pp. 423-425].

From the point of view of I.V. Efremova, musical comprehension is regarded as "a kind of artistic and aesthetic comprehension and is considered as a cognitive-value attitude of a person to music, manifested in the ability to understand, evaluate and adequately perceive works of musical art. The totality of its structural components (motivational-value, cognitive and evaluative-reflexive components) characterizes the integral image of the phenomenon under study" [14, p. 202].

A special contribution to the formation and development of the theory and methodology of musical education was made by such prominent scientists, musicologists, composers, teachers as Academician B.V. Asafiev, O.A. Apraksina, L.A. Bezborodova, N.L. Grodzenskaya, D.B. Kabalevsky, Y.B. Aliev, and others [5, p. 336; 6, p. 224; 7, p. 254; 8, p. 200; 9, p. 77; 10, p. 224]. Their views are reflected in Table 1.



Methods for the formation of students' musical comprehension in the theories of educational scientists

Table 1

B.V. Asafiev	Consideration of the formation of comprehension in the context of intonation theory, analysis of musical material, the role of performing activities at an accessible level
V.N. Shatskaya	The “constituent” components of musical comprehension: musical experience, aesthetic appreciation and the development of the need for judgment. Repetition of musical perceptions as a condition for personal assessment
N.L. Grodzenskaya	Comparison, juxtaposition in the perception of music, activation of musical perception through vocalization (“method of musical call signs”), establishing the relationship between perception and reproduction of music
Y.B. Aliev	The “sounding questionnaire” method - written answers that allow you to get a certain idea of the level of development of students' musical comprehensions
L.A. Bezborodova	The method of music interviews - conducting conversations about music by a schoolchild among classmates
D.B. Kabalevsky	The thematic principle of building a music program, reliance on life and musical experience (child's impressions), the connection between music and life, active analytical and creative perception of music, the method of “running ahead” and “returning to the past”

Analysis of theoretical and musical pedagogical literature, as well as our pedagogical experience, allows us to state the following:

- the musical comprehension of a student of senior school age is based on musical and aesthetic experience;
- the ability to objectively and reasonably assess the active is assumed;
- successful participation in artistic and aesthetic activities in a music lesson.

We agree with the opinion of S.Sh. Umerkaeva that in the process of working on a piece of music, artistic comprehension is formed in one case, in the other it is improved, but the fact remains unchanged that students better understand the “laws of art” in practice, when they acquire skills and abilities associated with artistic embodiment and “imitation” of the beautiful - that is, in performance. The performer's comprehension, constantly involved in assessing the merits and demerits of creative



work, is more active than when listening to music [15, pp. 1-7].

Individual performance in a generally accepted form, as a rule, is not present at a music lesson - the exception is the performance of the teacher himself and individual children studying in music schools. The main type of collective performance is choral singing. Both that and another can be attributed to playing music, which makes it possible to intensively discover the possibility of interpretation and development of musical, creative, intellectual abilities of children.

Consequently, the specificity and at the same time the condition for the formation of the musical comprehension of students is:

- the need to create a stock and constant enrichment of aesthetic impressions and representations in visual-sensory and figurative-conceptual forms;
- organization of a gradual complication of musical material and an increase in the share of independence and initiative in the performing and evaluative activities of children;
- orientation towards the integrated development of art involves considering the issues of educating musical comprehension through the introduction of schoolchildren to various types of musical activity in their unity;
- providing cognitive and emotional richness of musical lessons due to the genre and stylistic diversity of musical material, combining samples of classical and modern musical art.

CONCLUSION

The formation of the musical comprehension of schoolchildren has great potential in the process of musical and aesthetic education of students for the following reasons.

It is able to educate:

- musical culture and musical comprehension

among students of secondary schools (through musical and auditory perception) on the example of piano, vocal, opera and ballet works;

- a sense of patriotism, since the theme of the Motherland passes through all the composer's work;
- a feeling of love for nature, a special place in the composer's work is occupied by the images of nature, captured in the piano cycle "The Seasons".

Thus, the practical implementation of the system of pedagogical influences, built on the complex development of cognitive, perceptual, evaluative, performing components of musical classes and students' abilities, has a significant potential for the formation of the musical comprehension of schoolchildren.

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