

DEVELOPMENT OF MUSICAL ABILITIES OF PRESCHOOL EDUCATIONAL ORGANIZATIONS.

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Abstract: *This article describes the content and methods of working with preschoolers, students with muscular disabilities. Psychological and physiological conditions are also described.*

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The importance of music in preschool education is enormous. Future music professionals are professionals who instill high feelings in the minds of the younger generation, instilling in them a love for the Motherland, the pursuit of beauty, the desire to preserve and create it.

The ultimate goal of music education is that the younger generation can inherit our national musical heritage and realize the richness of music, mature, well-rounded, cultured, aware of not only their own national traditions, but also the culture of other nations and respecting these traditions and cultures. to do so. The importance of cultivating delicacy is enormous. The content of fine arts is multifaceted, and music education is the most important.

If we analyze different types of art, the art of music differs from other types of art by its unique perception. For example, works of art, such as fine arts, sculpture, and architecture, are perceived through the use of visual aids. Due to this, it is possible to understand the form and content of the work at any time, both as a whole and in detail. [1,81b] In the art of music, the work is invisible to the naked eye. It can only be perceived by hearing it for a specific period of time. Therefore, in our minds, musical works are not embodied as a whole at once, but gradually, parts of the work come one after the other, are determined by our memory, and over time become a single work. It is this feature that determines the perception of a piece of music. This means that the form of music differs from other forms of art in terms of its perception, that is, its connection with hearing and time.

Engaging in music and achieving a certain result requires a certain set (combination) of general and special abilities from a person. Ability is a characteristic of a person that characterizes his ability to successfully perform a certain type of social activity. [5,48-p] In pedagogy, the concept of ability is defined in accordance with the methodological rule that the development of a person is the development of his abilities. Ability is one of the most important characteristics for musical activity. Because children of kindergarten age naturally have different levels of musical hearing, interest, memory, attention, sound abilities, and most importantly, abilities. The pedagogical process in the most important activities of music education requires the comprehensive coverage of students, the formation of their practical performance skills in harmony, at a certain level of stability and equality. This is especially evident in singing activities. Achieving pure unison in singing, tuning, juggling, achieving ensemble, performing works of different complexity as a whole ensemble (choir) as a "whole organism", bringing students' musical abilities as close as possible, transcends the task . [4,34b].

Children with poorly developed musical ability will have “slow” musical reading. This also has a negative effect on the development of musical hearing (slux) and musical memory. It is therefore necessary to organize a possible pedagogical activity to reveal hidden abilities in order to form and develop the ability. Well-known educators and psychologists evaluate ability as a characteristic of the human personality and view it in relation to certain activities and believe that without appropriate activity there may be no ability or development at all. This can be clearly seen in the direction of music. When we assess the musical abilities of some pupils (musical reading - listening, memory, performance skills, expressing their impressions, etc.) we use the term “talented”. [2,31b] For students who do not have a clear voice (musical hearing "sluxi" - sluggish), do not quickly master the tone of the song, the way of speaking (musical reading - weak memory) and can not express their thoughts meaningfully we use the phrase. [2,33b].

Ability and incapacity, on the other hand, depend on many psychological and physiological factors in the formation of a child’s personality. Heredity, family environment, environment in which the child grows up, social conditions play an important role in this. Man cannot be completely “incompetent” in general. Everyone has some degree of ability. This quality manifests itself to varying degrees in each individual. Not being able to demonstrate one’s abilities well can also be devastating as a result of a person’s psychological state. (Excitement, confusion, lack of self-confidence). In such cases, the teacher will have to try to reveal the child's hidden abilities.

When a person's latent abilities are viewed as his or her own characteristics, these qualities are the basis for his or her further development, that is, the development of his or her musical abilities. Since music lessons are one of the specific forms of manifestation of mental activity of the child's personality, music pedagogy prefers to work on the basis of scientific achievements and conclusions of general pedagogy and physiological sciences. The connection between education and development is complex, and the acquisition of certain elements of the necessary skills in a particular activity (musical) does not immediately increase the level of their abilities. The development of skills depends on how the facilitator manages and organizes the educational process, as well as on the individual approach to each child and their pedagogical approach to them. Often there are classes that do not develop musical skills, or even prevent them from developing. This is often the case with music educators who do not have sufficient knowledge and skills in music pedagogy and methodology.

In the process of education it is necessary to know well the individual characteristics of the child's personality, to choose the forms of work, methods and tools that will help the child to develop musical abilities, to apply them skillfully.

It is well known that musical abilities occur early, often long before children begin to engage in music purposefully. Based on this, children are differentiated as “capable” and “incompetent” in the process of engaging in music. [5,28.b] However, research and experiments by some scientists have shown that it is possible to develop non-human abilities in a well-organized learning process. Accordingly, we have the right to believe that every child should be engaged in music, and therefore musical ability can be formed and developed only through a purposeful and consistent system of music lessons. Some of the music skills of preschools, that is, children with "disabilities," need to be studied well in order to develop their musical abilities.

This is often manifested in the child in the process of singing, children playing musical instruments, rhythmic accompaniment to music, performing actions appropriate to the music. In analyzing the problem of musical abilities, first of all, it should be noted that they consist of a wide range of interrelated, inseparable qualities that do not exist. Musical abilities include features related to understanding music, imagining, listening to music, visualizing a particular artistic content, clear intonation of sound when singing, sense of rhythm, and special performance. While none of these

traits are “passive” in the learning process, it indicates that the child has not been able to demonstrate his or her abilities well or that his or her “abilities” have not developed in that direction. [2,14b]

In such cases, the head of the music class will have to study each child's musical abilities and record their changes in a special notebook. Music lessons teach children to listen to music, sing, perform rhythmic and dance movements, and play musical instruments. Accordingly, working with children individually or in groups at different levels is one of the most effective forms of work.

Without denying the innate ability given by nature, it is possible to say that every physically healthy child can develop musical perception, musical hearing, performance ability. In this process, it is not the child's hereditary or natural ability that matters, but the professional skills of the teacher, the methodology used in the lesson. Of course, under the same conditions, for example, in music lessons, the level of mastery of students in the same group, from the same music director, will be different. Therefore, the process of formation of human character, psychological, physiological capabilities, interests is very complex. Therefore, the science of pedagogy requires music teachers, leaders of music circles to study the individual characteristics of each child, the characteristics of musical hearing, memory, practical performance, to organize classes in each lesson, taking them into account. This is especially important in music lessons, because the quality level of music lessons is clearly reflected in the process of group performance of students. Musical ability is explained by the fact that children develop more musical hearing. This is because the ability of children with developed musical hearing (sluxi) to perceive music and store it in their memory is formed accordingly. Ability to listen to music is absolute and relative, it is innate in a person in harmony with absolute hearing, perception, imagination, attention, memory, etc. can give back. [3,42.b].

Those with comparative abilities, on the other hand, are distinguished mainly by their inability to determine the tonality of a piece of music they have heard clearly, in their own voice. One of the most difficult skills in most music lessons is that some children do not develop absolute hearing. Such children pose serious challenges to the teacher, especially when singing. Their inability to keep their voices in tune with the ensemble has a negative effect on their performance as a group. Musical hearing consists of external hearing and internal hearing, while external hearing is the perception of the music we hear, while internal hearing is the ability to think, see a note, and be affected by music even if it does not hear it. In this case, the role of the head of the music circle will be to work to develop children's inner hearing. Teaching a child to listen carefully to music is one of the most effective ways to do this.

The development of musical ability can be achieved by memorizing and imagining, teaching sounds (musical sounds) to feel, understand, comprehend musical images independently. [6,75.b] When preschools begin to teach singing in music classes, their musical ability begins with testing their "musical hearing." The process of group performance in music lessons in preschools is one of the most important tasks in the development of children's listening skills from the most important musical abilities. This is because listening to music, perceiving a work, remembering it, and expressing theoretical knowledge in practice are all manifested in this process. It should be noted that the formation of a set of musical skills (listening, singing, reading by note, memorization, playing) in students is equally important for all professionals in the field of music. This is because cases where these skills are not well developed can sometimes be found among adults, including college and university students. In the research of music pedagogy and psychologists, scientists do not think that they are not incompetent at all, but in some people they are bright from an early age (in the assessment of innate talent) or, conversely, in others they are "slow" development. These are very complex psychological factors, and sometimes people are in front of many of the abilities they have. There are also cases when you can't show up during training. This is due to shyness in some children, "sluggish"

press in front of many, shyness, lack of self-confidence. In such cases, it is important for the training leaders to be pedagogical as well as high-level psychologists. The music teacher should constantly study each child individually, identify their abilities, realize them, use appropriate methods and tools, and encourage the student to be self-reliant. Cultivating a sense of confidence, encouraging it, bringing it back and forth to the stage, to the public, plays an important role. Proper organization of music lessons in a pedagogically and methodologically correct way, the effective use of interesting, different methods, techniques, visual and technical aids leads to an increase in children's interest in the lesson. Curiosity, in turn, leads to the desire of children to learn it, to sing, to learn enough theoretical and practical performance skills and abilities - the desire, the motivation. It is these factors that also have an effective effect on accelerating the process of formation of their musical abilities. Therefore, in order to carry out meaningful and effective music lessons in preschool education institutions, it is necessary to set the following tasks:

1. Love, interest and interest in music in children;
2. Skills and abilities to sing in children, vocal - choral skills upbringing;
3. Develop children's creative abilities;
4. Teach students to sing songs effectively and expressively;
5. Increasing practical knowledge and skills;
6. To create opportunities for students to develop their artistic tastes in the process of singing and listening;
7. Development of aesthetic feelings and needs for music, the ability to think about it, to evaluate:

The implementation of these tasks will effectively affect the development of musical knowledge in students, providing them with the necessary knowledge, skills, abilities.

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