



## METHODOLOGY OF DEVELOPMENT OF STUDENTS AND YOUNG PEOPLE

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**Abstract:** In this article, there are opinions about the formation of the scientific-theoretical methodology of teaching students to play musical instruments in the educational system.

**Key words:** Instrument performance, methodology, musical culture, educational system, note, rhythm, musical hearing ability, folk music

The promising civilization of any society depends on the extent to which its educational process is established, its compatibility with national and universal values, and world science. In fact, the nationalism of education is the most important factor that ensures the future of the state and the nation and determines its influence in the world.

Today, when the work of bringing the development of society to the level of world standards and improving it on a national basis is being solved step by step, there are still many problems that are waiting for their complete solution.

In recent years, general secondary education and children's music and art schools, extracurricular institutions (children's art centers, art studios, boarding schools) have made significant progress in establishing musical-aesthetic education based on modern requirements. Things are done. Textbooks, educational and methodical manuals on music, fine arts, and applied arts were issued, educational buildings were built, material support was improved, and the quality and efficiency of the educational process was improved. Experiments were popularized. Attention has been paid to the activities of artistic circles for the development of children's creativity in schools and extracurricular institutions.

In recent years, as a result of the attention paid to children's music and art schools, general education schools, children's art centers, individual musical instrument training studios, clubs, and musical performance classes have been widely developed. One-on-one classes provide ample opportunities for children to independently learn music, especially musical instruments.

Due to the fact that playing musical instruments is related to creative activity and the systematic organization of its complex and unique educational and educational work based on a clear plan and program, individualization of this activity is a priority factor that ensures its success. Acknowledging the above-mentioned works, it is worth saying that in the above-mentioned educational institutions, together with national instruments, the piano instrument, which has deeply penetrated into the musical culture of the peoples of the world and has a wide range of possibilities, is taught. The increasing interest of young people in learning, the organizational and methodological foundations of individual lessons on the piano, pedagogical activities in the directions of educational and educational work, and in this activity, students' musical - created the need to research the pedagogical and psychological factors of the formation of executive abilities.

Scientists, philosophers, thinkers who have a deep understanding of the role and importance of music in human life, in their works and scientific researches, pay particular attention to the art of music, in particular, the sounds of instruments and their structure, form, and performance characteristics. Those who separated. Many of them were even engaged in music in a practical way, performed to music, created songs. In his scientific heritage, Abu Nasr Farabi paid special attention to music, especially the musical instruments of the ancient peoples of the East. Music in the works of scholars such as Abu Ali ibn Sina, Abu Raihan Beruni, Abdurrahman Jami, Abu Abdullah Rodaki, Mir Alisher Navoi, Az-Zamakhshari, Maulana Kavkabi, Darvesh Ali Changi, Kamil Khorazmi, its role in human education, music genres, knowledge of musical instruments plays an important role.

Uzbek national instruments, their place in our general musical culture, performance opportunities, educational training conducted in instrument classes, their organizational and methodological foundations, performance techniques, skills and qualifications. The specific aspects of the oriented pedagogical activity have been thoroughly studied and explained by well-known pedagogues and art historians. Among them are A. Petrosyans, B. Zeidman, T. Gafurbekov, O. Matyokubov, A. Odilov, K. Usmanov, H. Nurmatov, K. Panjiyev, B. Rakhimov, R. Boltayev.

Children who want to learn a musical instrument and come to an educational institution or to clubs show their interest and passion, learning to play a musical instrument is not as easy as they think, participate in training with real desire, will, patience. It is very important to work with them in the early period of education so that they don't get away from educational tasks, tasks, and demands, and don't go away from their "passions". In all types and directions of music pedagogy, this period is rightfully considered a very responsible and complex stage. During this period, the most important pedagogical task will be to carefully treat the love and interest in music in enthusiastic children, to support their interest and aspirations. Properly organized lessons, communication and attitude of the pedagogue-leader with the student, studying the individual characteristics of the student well, acting without haste, stimulating the child's interests and aspirations, choosing the tasks according to the child's capabilities, the interesting organization of classes serves as the main ground for the development of students' musical interest, ability formation, development, musical perception and performance skills. All the subsequent attitude of the child to music depends on how the initial period of education is organized.

At the initial stage of education, it is necessary to take into account the level of musical hearing and consider its formation as the main content of education. Before teaching to play musical works, it is emphasized in the pedagogy of musical instrument teaching that it is necessary to gradually teach the student to listen to music carefully and actively. The student first listens to the musical pieces he is learning, performed by the teacher. It is very important for him to understand the nature of music, listen to rhythm changes, and understand the expressiveness of musical phrases. Then their attention to what the teacher shows and their sensitivity to their own performance will increase.

Listening and analyzing music leads to the development of inner hearing. In this process, work with students is carried out in the following directions: correct hand movements, marking (postonovka), training, changes in sounds, teaching to feel the sound, listening to and playing tunes. You can move on to learning to play the piano only after you have developed the skills of perceiving and memorizing music.

Work after a certain stage of education, namely, work on studying and performing musical works, should be carried out in connection with the tasks of developing its active perception. It is described by the pedagogue-psychologist, musicologist G. Neygauz as follows: "Before starting to learn to play a musical instrument, the learner, regardless of whether he is a young child or an adult, has an artistic sense of music. he should absorb it spiritually, that is, keep it in his mind and be able to hear it with his own ears. The whole secret of the manifestation of musical talent is that music sounds in the brain (imagination) before touching the keyboard or the strings of the instrument for the first time. That's why you shouldn't rush to play by looking at the notes. After the student has developed a sufficient level of sound perception and he/she can read the notes using the product of visual perception-sound perception-movement impulses, it is possible to read the musical notation and start playing.

In practice, it is common to learn to play a musical instrument by imitation, which negatively affects the quality of education. It is correct to teach students to play with notes through the teacher's verbal explanation and practical demonstration. At the beginning, students perceive the appearance of musical notes involuntarily and transfer them to such involuntary actions on the keyboard. In this way, first of all, sight-movement connections are created and they are filled with sound impressions during music playing. In this case, the execution is performed without complete understanding and perception. For this, it is necessary to form a conscious attitude to the performed melody in the student, to develop skills and methods of movement.

It is necessary to educate the student who starts to learn the musical instrument to feel the sound, the image of the piece, and the content. Such a need is formed through the activation of the musical-auditory imagination. According to experienced pedagogues, musical-auditory imagination is not pure auditory imagination. The connection between movement imagination and musical-hearing imagination is the main aspect, and the development of musical ability and perception should start from this.

The ability to imagine hearing music is one of the main components of musical hearing. It is based on the fact that musical hearing is the leading musical ability. A child goes through several stages of the formation of musical ideas during his musical maturity:

1. Find out.
2. Recovery.
3. Being able to freely and voluntarily work with imagination.
4. Dividing the original image into components and combining them into new interpretations, resulting in the creation of a new image.

Children can engage in creative activities after the level of working with musical aesthetic auditory imagination is somewhat developed. The pedagogue invites the children to repeat the melody by voice, to consciously imagine it, then to play the instrument, to perform according to the note, and engages them in active engagement and creative research activities. In this place too, the imagination of musical hearing has a special place. In order to perform the task of playing the heard melody from memory, it is necessary to have bright and clear imaginations that rely on the perception of the musical image. Such activities of those who are learning to play a musical instrument should be focused on forming the skills and methods of playing by listening, copying sounds and playing music correctly and artistically. As we have already said, from the first days of education, listening skills and movement components should be interconnected, and the activity and creativity of education is the same. The most important aspect of playing a musical instrument is the freedom of movement, which is



characterized by pre-understanding the task and goal and striving to achieve it. A free action always leads to a goal, because first some image, an idea, and then a purposeful action is created.

The freedom of playing movements requires the pedagogue to abandon the rule of "putting" (postanovka) the same hands for everyone from the very beginning of teaching to play a musical instrument, first of all introduce the student to the musical instrument, to the keyboard as a sound-producing mechanism. It is necessary to pay attention to the education of the right attitude. Therefore, the pedagogue should simultaneously develop the student's musical imagination and explain to the student the most general rules: how to sit next to the instrument, how to raise and lower the hands, how the elbow should be and the movements.

It is necessary to use different movements when playing and copying simple tunes with the student. Accordingly, in the organization of playing actions, two components should be combined: the student's musical thinking and musical

It should not be forgotten that the connection of musical auditory imaginations to movement imaginations manifests itself in different ways in each student. The student's natural talent, general maturity, and pre-educational preparation play an important role in this.

Music can develop auditory imagination and skills can be developed through the act of playing. It is closer to the truth that this development will be as follows:

1. Hearing and imagining one sound, its character and timbre;
2. To develop the ability to play one sound in different ways according to the student's existing auditory perception.

For this, it is necessary to imagine the movements of the movements and achieve the production of sounds of a certain character, such as soft-long, deep-hard, light-short.

The best way to educate students in the early stages of playing a musical instrument is to teach them how to sing on the piano. In this case, the role of "Internal hearing" is very important. In this process, Masha's ability to imagine the features of the performance before the sound is heard plays a decisive role. It is impossible to achieve an artistic performance without clearly and fully imagining the sound in the performance.

Development of the student's ability to play the basic few notes (sounds) of a simple musical melody, a minor melody. Moving to musical notation means understanding the previously mastered sound as writing musical notes without dependence on the keys. A musical notation should represent sounds, not keys.

This is done as follows. In the lesson, the teacher together with the student writes a fragment of the melody played and mastered by the student with all the signs of the note (applacatura, dynamics, bars). It explains the importance of lines, rhythm, and pauses. Then some more tunes performed by the student are recorded. The interesting explanation leads the student to understand notation as an abstract thing, but as an expression (recorded) of the music he played. Analyzing the text of the sheet music and trying to sing it develops the ability to imagine the character of various simple tunes that he has never heard or played.

Perception of the text of the note is the content of the activity in the process of playing with the note. In this process, the student is given a task (learning and playing the melody), the student has to read the notes of the melody (very slowly from a sheet of paper, in the solfeggio style), compare each note, understanding its place and characteristics in the melody. After that, he should repeat the reading and understand the applicature and bars, repeat the reading again and imagine the actions of playing the melody. The musical auditory



imaginings that arise when working with the sheet music in this way create the necessary movements and interpretations to embody the artistic image, content, and image expressed in the sheet music through the instrument.

The balance between the student's auditory imagination, visualization, fantasy, imagination and goals through active listening is the most important tool in the development and improvement of the student's performance technique.

It is known that the goal of any musical performance, the main task of educating a student (amateur) in an educational institution is to study and work on various musical pieces. In this process, the students communicate closely with music, they feel it, they are able to enter into it by imagining musical images, they acquire the skills and competences of conscious and literate work on the text (musical text), work on the difficulties of technical performance and they learn their easy ways, and gradually they develop with the knowledge, skills and abilities specific to a musical instrument. In this process, along with the students' theoretical literacy, musical thinking, imagination, perception of music, creation of new interpretations, independent work, attention, memory, and hearing control are formed.

The most important way to develop students' musical abilities in teaching musical instruments is to continuously increase their independent work and creative activity.

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