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**INNOVATIVE APPROACH TO MUSIC LISTENING ACTIVITIES*****Baxriyev Axmad Raxmatovich****Associate Professor Of The State Conservatory Of Uzbekistan, Doctor Of Pedagogical Sciences*

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**ABOUT ARTICLE**

**Key words:** Culture of musical listening, means of musical expression, intonation, form, genre, artistic content.

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**Abstract:** In an innovative educational environment, an important place is occupied by the development of the musical listening culture of students on the basis of the means of artistic musical expression, intonation characteristics. Consequently, the awareness of the artistic content expressed in music, the understanding of music as an art form, the ability to get aesthetic pleasure from it are precisely related to the level of musical listening culture.

In the listening activities carried out in the lessons of music culture of the secondary school, students realize the content of objects, realities or phenomena in music on the basis of the features of musical means of expression, which are sung and studied in the musical sphere, and reflect in the style of artistic images. That is, through the perception of music, listening, an artistic and aesthetic taste is formed in the mind in a systematic way. This situation, in turn, expands the possibilities of students to receive spiritual and aesthetic pleasure from music, to listen to it selectively, and ultimately creates optimal conditions for the rise of their spirituality. The article presents an analysis of the results of a study carried out by readers on the development of the culture of musical listening.

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**INTRODUCTION**

The main task of listening activity is the formation of a culture of musical listening in the reader, determined primarily by the ability to master high artistic samples of folk, classical, modern national and foreign music, to emotionally perceive the artistic and aesthetic content of music based on the knowledge gained about various musical styles and forms, as well as the level of It should be

remembered that in the development of the culture of listening to music by students, each child listens and hears music in his own way.

Musical perception is the ability to feel the beauty of means of expression, imagery, holistic reflection of music in the mind, images of tones, and is carried out in the process of creative activity of the reader-listener, on the basis of a certain musical-auditory and life experience. Listening to music is manifested by the subjective characteristics of students' perception, and these individual psychological characteristics depend on orientation and the possibilities of will.

Methods. In the study, the methods of theoretical (pedagogical analysis of scientific literature, analysis and synthesis, generalization and systematization, equalization, comparison, study of relevant legal and regulatory documents) and; empirical (conversation, pedagogical-psychological observation, G.P.Processed variants of Sergeyeva's "questionnaire for music teachers" [1] and "questionnaire for students", a complex questionnaire consisting of a block of questions of 5 directions developed within the framework of the topic, a developed author's test for each class, the study and generalization of the experience of pedagogical activity, pedagogical experiment, etc.) research methods were used.

## RESULTS

According to Diagnostic Data, children mainly determine only the outer floor of the Heard piece of music, that is, the rhythm and sound dynamics, do not associate the music they hear with their emotional impressions and experiences. In addition, they showed an insufficiently developed imagination in terms of the emotional-figurative content of music. In doing so, students were asked to answer the questionnaire. Analysis of the results obtained showed that the existing interest rate in the students of the experimental group was low (49.0%) (Table 1).

**Table 1**

**Statistics obtained at the beginning of the experiment**

Degrees	Control group		Experimental group	
	n	%	n	%
High	132	22,0	138	21,9
Middle	168	28,0	183	29,1
Low	300	50,0	309	49,0
<b>Total:</b>	<b>600</b>	<b>100</b>	<b>630</b>	<b>100</b>

In contrast to the results, the majority of students (29.1%) have a moderate level of listening and attitude towards the music listened to. It turned out that the opportunities of these readers to compare the musical content of the work, selective listening to musical works, the means of artistic expression of works, pictorial and expressive features, tonal, form and genre features are not high. Only 21.9% of respondents gave adequate answers to all the questions posed in the survey, it should be noted that

they showed positive results in terms of artistic content in music, emotional capabilities of the work, genre and form, tonal characteristics that express mood.

At the end of the experimental sessions, the students were asked “Why do you listen to music?”, their answers were as follows (Table 2).

**Table 2**

**Why listen to music? respondents' answers to the question**

No	Question options	Control group % (n-)	Experimental group % (n-)
1.	I believe that it is necessary for a cultured person to listen to music	24,0 (144)	28,0 (176)
2.	I like listen to music	22,0 (132)	34,0 (214)
3.	I listen at leisure and entertainment times	21,0 (126)	30,0 (189)
4.	I have a hard time answering	33,0 (198)	8,0 (51)
<b>Total:</b>		100 (600)	100 (630)

Respondents in the experience group were asked “Why do you listen to music?”, a majority of them (28.0%) expressed their belief that a cultured student should listen to music, 34.0% liked listening to music, and 30.0% listened to music at leisure and entertainment. Speaking to the control group respondents with these questions, 24.0 percent reported that a cultured person feels it is necessary to listen to music, 22.0 percent liked to listen to music, and 21.0 percent reported listening at leisure and entertainment. The empirical results achieved were 8.0 percent in the experimental group and 33.0 percent in the control group of respondents who had difficulty responding. It should be noted that these indicators were obtained precisely at the end of the organized experimental sessions, and they showed that the level of musical listening culture in students has grown.

**DISCUSSION**

The activity of the listener is organized on the basis of the activities of the composer and performer, and he perceives the images of tones in The listened work as an artistic and aesthetic expression of a certain reality, object or phenomenon. Hence, the development of a culture of musical listening occurs as a result of a holistic understanding of the artistic and aesthetic content in the work.

Intonation, broadly speaking, is the organization of the sequence and pitch of musical sounds. Academic B.V.Asafev proved that musical intonation differs from speech intonation in that sounds are subject to a strict system of Pitch [2, 126]. Based on intonation theory, artistic content is expressed through intonation in the interval relationships of sounds. That is, musical content is understood on the basis of the perception of the process of the transition of musical sounds from one interval to another, based on an intonational approach. The intonation theory of musical sounds was taken as the basis in our work. In a person who persistently understands the artistic content in musical works, the feeling of the

motherland, affection for the motherland and people are further elevated, the possibilities of self-improvement as a person expand.

When it comes to the requirements of modern music pedagogy, Ye.N. "Currently, music teachers operate in the digital educational environment using musical computer technologies, trying to use network educational resources as well as information resources by improving the educational process, revising the goals and objectives of teaching," is justified. [3, 296]

In the music listening stage, it is possible to view, listen to and get aesthetic pleasure from the performance of teams of different composition, such as choirs of different composition, symphonic, chamber, folk instrument orchestras, in audio or audiovisual format. G.P.Stulova emphasizes the importance of making extensive use of visual-auditory techniques in training, and argues that "students need not only to listen, but also to understand the content of the work being listened to, that is, to be able to identify achievements and shortcomings in the performance of the work"[4, 30]. Accordingly, we turned to multimedia tools, using the visual-auditory method extensively, among many methods to ensure the effectiveness of listening activities in the study.

T.P.Samsonova touches on the issue of the possibilities of psychological influence of music, saying that "the peculiarities of musical influence are reflected in human emotions, which, thanks to music, directly affect the structure of human emotions, the state of the soul, the heart of Man and the masses, [5, 18-19].

As a result of the positive effect of listening to music, the activity of physiological mechanisms in the human body can change, that is, in a positive effect, general activity in the body can increase, metabolism, intellectual activity can accelerate. R who researched the activities of the clubs.I.Oripova stated that a person gets to know music through the mother Alla and lives enjoying it for the rest of his life, therefore, the formation of a musical culture in students is considered the main goal of musical education [6, 20].

Therefore, in order to deeply understand music, it is important that students function in a live performance environment, that these situations are implied by the teacher in the performance process and, without errors, achieve clear performance, emotional expressiveness and bright sonority, a high level of artistry. N.V.In this regard, Anikeva argues that "the formation of the artistic taste of adolescents is influenced by mass culture, whose influence will prevail in the age period" [7, 402]. Of course, the presence of a strong influence of mass culture on adolescents today makes experts think.

In the main directions of traditional didactics, says F.R.Yuzlikayev, only if it is based on the level of mental development - the child's mastery of knowledge is realized at the level of demand [8, 42]. The perception of musical content depends on the level of knowledge and auditory experience, relying on the skill of mastering individual expressive elements in the work. M.V.Boguslavsky argues that students ' musical culture constitutes an individual socio-cultural experience that creates conditions for musical tastes and needs to arise [9, 200].

T.In the definition expressed by Samsonova, " music culture "is part of the culture of society, on the basis of which lies the perception of the universe through the means of musical sounds" codified"

through a certain sign-semantic structure", [5, 12]. N.S.Lomakina, on the other hand, listed the following components of readers' listening culture: creativity of thought; variability of thought; the existence of an assessment qualification; the ability to imagine and fantasy [10, 2]. According to the National Encyclopedia of Uzbekistan, "music creation, performance and listening together with other types of musical activity, such as music education, music education, musical criticism, etc." [11] In the development of the culture of musical listening of students: the accumulation of intonational-auditory experience; stages of understanding the artistic content are valid through intonational-analytical hearing of the work and the perception of the musical image.

As a result of our analytical mastery of the above researchers' interpretations of the culture of listening and research within the scope of research, we have given this definition to this phenomenon: the culture of musical listening is a correct and adequate understanding of the artistic and aesthetic content, mood expressed in music, giving it a worthy assessment, finding logical content in the images of

When listening to a piece of music and realizing its artistic content, the activity of synthesizers and then mechanisms of analysis is manifested in a cognitive way. In particular, in the process of listening to a work, melody, rhythm, dynamics, tempo, timbre, form, genre and tonal characteristics are reflected in the mind at the base of the direction of movement of each sound. The sequence of sound ringing through the means of synthesis mechanisms is comprehensively perceived, although it is heard separately on the basis of the properties of content expression.

## **CONCLUSIONS**

In the process of analysis of scientific and theoretical literature, it was established that the development of the musical listening culture of students depends on complex, multifunctional systemicity and certain musical-pedagogical conditions, the effective application of developing pedagogical technologies. In the development of the culture of musical listening of students, stages of perception of artistic-aesthetic content (accumulation of intonational-auditory experience; intonational-analytical hearing of a work; perception of a musical image) and levels (high, medium, low) were identified. A mechanism was developed for the implementation of a structural-functional model of the development of musical listening culture in students. Axiological, cultural and gender approaches to the organization of education, laws and principles of artistic-aesthetic development of adolescent students, design of socio-cultural and artistic-aesthetic environment in education, integration of the content of artistic-aesthetic development of students, mastering the means of interactive activity in listening to music, media resources, musical, artistic-aesthetic environment as a cultural resource, didactic tools, teaching forms, tools, methods, In order to develop a culture of musical listening in students, a mechanism has been developed for the implementation of a developing educational methodology. According to this mechanism, on the basis of pedagogical cooperation, personality-oriented, valuable-meaningful, dialogical, individualized, differentiated, differentiated, cognitive-visual, competency and operational approaches, the directions for drawing up developmental variative work plans for each student and class and determining the expected results are systematized.

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