



CHARACTERISTICS OF SUBJECTIVITY IN PERCEPTION OF ARTISTIC-AESTHETIC CONTENT IN MUSIC

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ABOUT ARTICLE

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Abstract: Cultivating the culture of listening to music is an important factor in the artistic-aesthetic and moral development of students and is manifested by the characteristics of subjectivity. Music perception depends on the individual-psychological characteristics of a person, and the scale of musical perceptions formed by listening to music in individual or group conditions shows important differences. Individual-psychological characteristics of a person: abilities, interests, direction, type of temperament, willpower have subjective characteristics and play a decisive role in the effectiveness of music listening.

INTRODUCTION

Music teachers note that children often try to express one leading feature in each piece. Children's perception is primarily focused on tempo, dynamics, timbre, articulation and phrasing. Melodic-rhythmic components mean relatively little and for some students, they hardly play a role.

Artistic experiences are the reaction of the mind to the intellectual reflection of the world surrounding the reader-listener. A separate musical sound has 5 properties: pitch, timbre, volume, duration of sound, and spatial localization. It is on the basis of subjectivity that the full understanding of these features in the sounding music, reflection in the mind in the form of imagination is carried out.

Music pedagogue, composer D. B. Kabalevsky said that the first acquaintance with music should be started not on the basis of light pesas written for children, but with serious symphonic music, which stabilizes active music listening. Perception of musical images is realized in the student's creative activity and relies on his musical and life experience.

Methods. In the research process, theoretical (pedagogical analysis of scientific literature, analysis and synthesis, generalization and systematization, equalization, comparison, study of relevant legal and regulatory documents) methods and; empirical (interview, pedagogical-psychological observation, reworked versions of G.P. Sergeeva's "Questionnaire for Music Teachers", "Questionnaire for Parents"

and "Questionnaire for Pupils", a complex questionnaire consisting of a block of questions in 5 directions developed within the framework of the topic, authorship test for each class, study and generalization of pedagogical activity experience, pedagogical experiment) research methods were used.

RESULTS

Now let's move on to the analysis of the characteristics of subjectivity in listening to music. A knowledgeable listener is a person who has the opportunity to "see" music in his own way, who reflects the priorities of the artistic values of the socio-cultural environment. Therefore, one of the main components of musical hearing is the ability to imagine musical material.

Adequate understanding of the artistic-aesthetic content through musical memory, musical auditory imagination, sense of rhythm, harmony, holistic perception of the expressive means of music is manifested in each student in an individual form. This ability is based on repeating a musical tone, hearing it or playing it on an instrument, and is considered a prerequisite for the harmonic perception of polyphonic music, which is usually associated with the concept of inner hearing.

It was shown that the perception of students listening to music depends on individual psychological characteristics, orientation and willpower. Accordingly, it was determined that it is necessary to pay attention to the activity of listening to music in educational sessions based on the differentiation characteristics of students' collective and individual musical perception.

A structural-functional model of the development of music listening culture in 5-7 graders was developed. Based on the purpose of educational activity, this model consisted of a normative-directive block, a conceptual-objective block, an organizational-methodical block, a practical activity block and a result-evaluation block.

Musical abilities are considered the main criterion and possibility of effective implementation of musical activities. Musical hearing, musical rhythm, tempo, dynamics and other means of expression required for understanding musical content depends on the range of abilities. Therefore, it is important to systematically and regularly develop musical skills during training.

Musical needs as a source of listening motivation represent the trajectory of artistic orientation in students, and it was observed that the more often a piece of music is listened to, either selectively or involuntarily, the need to listen to that music becomes stronger. This creates a situation of special responsibility when creating a repertoire of works for listening.

Pupils' active perception of music is the main task of musical education, which fulfills its aesthetic, cognitive and educational role, that is, pupils learn to think by listening [1, 162].

Inner hearing consists of visualizing musical sounds using memory impressions, independent of actual sound impressions, while outer hearing is actual auditory imagery heard on a physical level. A person's personality, his social origin, national and individual characteristics are expressed in the manifestation of aesthetic experiences through listening activity. This is where the diversity of taste sympathies and antipathies comes from. We tried to look at the results of each student's listening activity and make corrections if necessary, using individualized learning opportunities, although in a collective form in experimental sessions.

In the exploratory experiment, the level of interest in listening to music was studied, and the results of the diagnostic tasks were analyzed and the following were determined. According to diagnostic data, children mainly determine only the outer layer of the listened music, that is, rhythm and sound

dynamics, they do not associate the music they hear with their emotional experience. In addition, it was shown that they have an insufficiently developed perception of the emotional-image content of music. The students were asked to answer all 12 questions in the questionnaire. The analysis of the obtained results showed that the level of interests of students of the experimental group was 49.5%.

Table 1. Statistics obtained at the beginning of the experiment.

Levels	Control group		Experimental group	
	n	%	n	%
High	132	22,0	138	21,9
Medium	168	28,0	183	29,1
Low	300	50,0	309	49,0
Total:	600	100	630	100

According to the results of the diagnostic measures carried out at the end of the experimental sessions of the study, it was observed that the percentage of results for all criteria in the experimental groups increased. In particular, high results according to the criterion "Motivation" are 48.0%, high results according to the criterion "Emotionality" are 43.8%, and high results according to the criterion "Evaluative attitude" are 46.7%, results according to the criterion "Cognitiveness" are 44, 5%, and the results of the "Activity" criterion were 48.0%.

The overall average of high results by all criteria was 46.2%, and the growth dynamics was 23.6%. The basis for the high results achieved was the establishment of an experimental educational process based on the proposed improved methodology for the subject of "Musical Culture".

Table 2. Dynamics of development of music listening culture in students at the end of experimental training.

Experimental group n - 630											
Levels	Criteria										Total
	Motivation		Emotionalit y		Evaluative attitude		Cognitive		Activity		
	n-	%	n-	%	n-	%	n-	%	n-	%	
High	303	48,0	276	43,8	294	46,7	280	44,5	302	48,0	46,2
Medium	270	42,9	258	41,0	276	43,8	280	44,5	255	40,4	42,5
Low	57	9,1	96	15,2	60	9,5	70	11,0	73	11,6	11,3
Total	630	100	630	100	630	100	630	100	630	100	100
Control group n - 600											
High	144	24,0	156	26,0	132	22,0	120	20,0	168	28,0	24,0
Medium	318	53,0	300	50,0	309	51,5	321	53,5	297	49,5	51,5
Low	138	23,0	144	24,0	159	26,5	159	26,5	135	22,5	24,5

Total	600	100	600	100	600	100	600	100	600	100	100
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It was found that in order to form the knowledge, skills and abilities of students in terms of musical listening, it is permissible to pay attention to two aspects. First of all, all the knowledge, skills and abilities that are formed in terms of the culture of listening should, to a certain extent, come from the artistic-aesthetic nature of the works being listened to. The artistic-aesthetic nature of the work is the pleasantness of the musical tones, the proportionality of the movements of the sounds, the level of artistry and comprehensibility of the poetic text, and the appropriate variability of the sound dynamics. Secondly, in the process of musical analysis carried out for the purpose of studying musical works, it is necessary to give a wide emphasis to intonation aspects in simple musical forms.

Discussion. Due to the subjective nature of music perception, emotional sensitivity can be developed under the following conditions:

- a) active interaction between teacher and student;
- b) equipping the developing group environment, the music hall with appropriate equipment and attributes;
- c) follow the rules of music perception with students;
- z) creating optimal conditions for the subjective expression of the results of musical perception in the student through artistic, game, musical-rhythmic activities.

A. N. Sokhor expressed his opinion on this matter and said, "The artist accepts the inner world of a person as the subject of his activity, and these feelings and moods are expressed in his work as an object of subjectively evaluated knowledge [2, 9]. By organizing a lesson on the basis of these pedagogical professional qualities, the possibilities of introducing students to the musical-pedagogical process will expand, and the effectiveness of education will increase. According to L. I. Ukolova's interpretation, one of the main features of music is its ability to create a multifaceted dynamic environment. This is a unique environment, related to time, has psychological and pedagogical parameters, and has a strong formative and educational effect on a person [3, 5].

The feeling of sounds is subjective and determines the quality of the listening process to a certain extent. According to E.S. Borisova, the subject (listener), the object (musical material) and the perception process itself are the means of interaction in the formation of an emotional image [4, 10].

The use of various methods of developing musical sensitivity leads to effective results. For example, conversations with students about music, artistic expression, pictures dedicated to musical works, various models and other visual aids help the student to visually understand and present the emotional image of the work.

Students' ability to confidently make connections between the content of a work, musical means of expression, and emotional mood is indicative of their understanding of artistic imagery. It is necessary for students to express their feelings experienced in the process of communicating with musical works through various activities: drawing, expressing in movements, dancing, etc.

Students with an average and low level of emotionality show more limitations in the expression of emotional experience, it is necessary to assume that this situation also depends on their individual typological characteristics. The above methods of work indicate the need for teachers to carry out systematic and purposeful work on enriching emotional experience in the process of musical perception in order to develop the emotional sensitivity of the student.

In the current environment, music that is easy to listen to, and sometimes below the level of demand, is gaining priority for the majority of schoolchildren of teenage age, that is, simple ways, not methods enriched with the content of real music art, are more effective in developing listening culture. "Man in

culture is a person, a subject who is the creator of new developments, i.e., a subject of general and significant ideal presented to other people, and at the same time, a subject of self-transformation, self-rediscovery, self-development" [5, 13].

Sh.Z. Taylanova states that artistic values, as masterpieces of art, arouse aesthetic feelings in a person, educate him aesthetically [6, 19]. In particular, the subjective effects of music are manifested in individual emotional impact. In the course of the listening activity, the elements of expressiveness (mood of the work), then visuality - the visual possibilities of music (nature scenes, movement) are understood.

Perception of music depends on interest, need, motive and disposition, and it changes qualitatively in the context of age periods, that is, from the initial observation - it develops towards thinking as it grows. The formation of intellectual, emotional and associative knowledge and imagination about the listened works depends on the form and structure of the musical work (programmed, unprogrammed). Musical lessons are aimed not only at education, but also at socio-spiritual educational tasks. Despite the fact that a lot of work has been done on the aesthetic perception of music, the nature of the pedagogical mechanisms of the moral-aesthetic and ideological impact of art on a person has not been sufficiently revealed.

The structure of musical thought is gathered in social conditions, in the process of musical communication between people and individual practical musical activity. Therefore, each unique national musical culture has distinctive characteristics with its own national musical ways of thinking. According to F. Hegel, "Music is a self-resonant, directly existing soul." And A. Schopenhauer described music as the philosophy of sounds. Music is a direct objectification of the "will of the world", its trace. The idea of "mythical will" about music was chosen and developed by many thinkers and composers [7, 19].

"It turns out that all mental processes, including from simple intuition to high-level musical intelligence, i.e., emotional experiences, apperception, synesthesia mechanisms, are involved in the perception of music (G.M. Tsypin). The participants of the cognitive process are the subject (listener), the object (musical material) and the situation of perception, and the means of their interaction leads to the formation and development of an emotional image (V.A. Barabanshchikov) [4, 10]. In addition, through the formation of a culture of listening to music, conditions are created to a certain extent for "Achieving an integrated study of the psychological, pedagogical and philosophical aspects of the formation of a sense of national pride in young people, and an adequate study of effective ways, factors and means of organizing this process" [8, 48].

One of the main components of musical hearing is the ability to visualize musical material after hearing it. This ability is based on re-singing a melody through the voice or hearing it or playing it on an instrument, which is a prerequisite for the harmonic perception of polyphonic music. In musical-pedagogical literature, this ability is usually associated with the concept of inner hearing.

According to Sh.N. Tailakova, "Today, more than a hundred websites of mass media of our country are operating in the media space" [9, 22]. These websites also contain music content and refer to music listeners of various genres, forms and content. It is extremely important to form a taste for selective listening from this media space. R.B. Yarmatov in his research states that "The teacher should promote the high-level interests of students in the development of their talents" [10, 25].

It is known that there are factors that have a regular influence on the formation of the music listening culture of students, and pedagogical activities were organized on the basis of individualized education and a differentiated approach, taking into account these factors and the scope of their psychological

influence, the characteristics of subjectivity in listening. Through this, it was possible to create a situation of correcting students' interests and directing them positively. Although the music listening activity of students is carried out in a collective way, subjectivity takes priority in it, therefore, the organization of classes based on an individual-oriented approach has led to a certain increase in the dynamics of the development of the music listening culture of students.

CONCLUSIONS

Each piece of music is created on the basis of the laws of a certain genre, form, and tonal characteristics, performed through the means of expression, and based on these elements, the listener understands the artistic content. In order to develop the musical listening culture of students, in classes: "Know Yourself", "Music Lotto", "Role Preparation", "Demonstration-Listening" in the 5th grade, "Modeled Conflict", "Persuasion" in the 6th grade, "Disco- Developmental educational technologies such as CFR (Competition of fun and resourcefulness)", "Musical Role Ring" were used.

In listening, the information of visual arts, literature, and history was consistently used in an integrative way, and the students' ability to imagine artistic images and fully understand the artistic and musical content was improved by means of examples taken from various fields of science.

In order to develop the culture of listening to music in students, a mechanism for implementing the educational methodology was developed. According to this mechanism, on the basis of pedagogical cooperation, person-oriented, value-content, dialogic, individualized, differentiated, differentiated, cognitive-visual, competence and activity approaches, the directions of creating variable work plans for each student and classes and setting expected results were systematized..

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