

## The Importance of Using New Pedagogical Technologies in Music Lessons

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### ABSTRACT

*This article provides detailed information about the reforms in the spheres of culture, art, music, and science in the Republic of Uzbekistan, the methods of using new pedagogical technologies by music culture teachers in music culture classes.*

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts[1]. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3]. Ensuring the development and prospects of the Republic of Uzbekistan depends on the changes taking place in the economic, social, political and cultural spheres, and in order to actively participate in such changes, high-level general and special knowledge, intellectual capacity, broad outlook and skillful use of information communications are required. Based on these requirements, the training of pedagogic personnel is one of the most important tasks of today.

One of the important tasks of musical education in general secondary education schools is to develop the skills of music perception in students, to achieve the formation of an emotional attitude to it. This process is carried out on the basis of all types of musical activities in the lesson. For example, to learn a song, first of all, listen to it, listen to the pure tone of the melody, the musical development; rhythmic accompaniment to music on instruments; it is important to be able to feel its change while performing dance movements and show one's attitude to the work.

In addition, music perception is one of the independent types of activities in the lesson. In methodological literature, music perception is also called music listening. In this way, students

get acquainted with works that are much more complex than what they can perform. But the process of listening to such works should not consist only of getting to know the music. It is important to form the knowledge, skills and abilities necessary for students to fully understand musical works, to develop their musical and creative abilities, and to develop musical tastes and interests.

Musical perception is a complex psychological process, based on the ability to hear and be affected by the reflection of real existence in musical sounds through images. "Entering" the world of a musical work, feeling the mood of music, understanding its idea occurs due to the unique creative activity of the listener, because it includes the personal experience (musical, life) of the listener. Therefore, musicologists claim that listening to music is a powerful activity of the mind and a unique creativity.[4]

The expressions "understanding" and "loving" are often used in relation to the perception of music. Understanding music means not only receiving it emotionally, but also understanding it with the mind, that is, feeling what and how it expresses.

To love music is to feel the need to communicate with music. Sometimes these expressions are considered the same, and sometimes they are contradicted: "I love music, but I don't understand it." The question arises: is it necessary to understand music in order to love it?

It is not necessary to understand music in order to love it and be affected by it. But in this case, the listener cannot leave the sphere of public tunes - songs, because the artistic level, musical knowledge and skills, are needed to listen, love, and understand the high examples of instrumental, vocal, stage music, that is, the so-called "serious" music. required. Musical training helps to perceive the work brighter, fuller and deeper.[5]

It is a difficult task to develop the skills of music perception in students, especially in elementary school students. The student perceives music as a whole as a general character and mood. They easily distinguish contrasting images such as "sad-cheerful", "quick-slow", "high-low", march, song, dance, but at the same time they can always listen to the work from the beginning to the end without breaking their imagination. Often, they only listen to the beginning bars of the work and do not hear the continuation. Therefore, one of the main tasks of the teacher is to teach to listen and understand the work from the beginning to the end. Children should understand the idea that "music changes every minute, sounds are returned, changed, sounds merge into different moods." In this case, children's mastery of musical means of expression will help a lot: how does the piece sound, what kind of mood is given? Students should listen to the movement, character, tempo, and dynamics of the melody.

In the primary grades, the students mainly listen to popular genres of folk music such as "Dilkhoroj", "Hawthorn", "Chertmak", "Ufor", "I will be asp", "Gulnorakhan", "Kashkarcha", "Koshtor", "Oromijon", "Kora soch", "Norim – norim", "Lazgi" and many other works are listened to in versions performed by soloists, groups of instruments, orchestras and choirs.

In the process of listening and understanding these works, the teacher tells the students to listen carefully to the musical work from the beginning to the end; to feel its emotional content; simple analysis of works (emotional-image content, means of expression, structure).

It teaches to remember past works by their sounds, to know the name of the work and the names of its composers. In order to concentrate and activate the children before listening, the teacher can set different tasks for the students based on their level of musical preparation. For example:

1. "Now you are listening to a small piece of music, a musical play. What would you call this work?"

2. "You are listening to M. Mirzaev's work "Bahor valsi". Listen to the music and think. Why is the work named so?"
3. "Listen to the music carefully and say - does the piece reflect one mood or several moods?"

This kind of task - questions awakens children's desire to listen to music and activates musical perception. Children try to understand the content of the work, expressiveness of the means of musical speech. They begin to develop the skills to think about music and give it an aesthetic assessment.

The development of students' listening and music perception skills is based on several laws:

1. It is necessary to teach students to listen to music carefully, to observe the "flow" of music. In order for listening to be active, it needs to be organized and managed.
2. Listening to music should be goal oriented.
3. Formation of emotional attitude towards music in children. For this, the works used in the lesson should be intellectually mature, have a bright image, be interesting, be close to children in terms of content, and meet their needs.
4. The given material should be suitable for the children's age and should be thoroughly mastered. Only a carefully mastered work expands the musical outlook of children, forms artistic taste in them, and develops musical perception.

It is known that everything in the world - an object, a living thing, a landscape, a behavior - an action, a big - a small event has its own ceremony, speed - rhythm. There is a pace of speech, conversation, and silence.

The sense of rhythm is multifaceted. After all, rhythm is a phenomenon closely related to human life and is its "companion" throughout life: work and rest, sleep and wakefulness, nervousness and calmness. Our blood circulation, respiratory organs, metabolic system all move in a certain rhythm. The fact that we are sick with any disease indicates that the internal vital rhythm is disturbed somewhere in our organs.[6]

Among the feelings of rhythm, the feeling of musical rhythm deserves special attention. The feeling and power of musical rhythm is so strong that the Russian composer Rimsky Korsakov said with great enthusiasm: "No matter what happens, rhythm is the only thing that matters in music!" - caused him to exclaim.

Rhythm, which is multifaceted by its nature, is often felt lighter than melody and harmony in musical works. Most musical rhythms are based on the natural foundation of human body rhythms. These are primarily breathing rhythms, heart contractions, walking and running rhythms. These signs, familiar to us superficially, can be the basis of musical rhythm. Musical rhythm can establish a certain connection with brain biocurrents. There are four main biocurrents recorded in the cerebral cortex: (number of oscillations per minute)

1. Delta - rhythm ... 2 - 32.
2. Alpha - rhythm ... 8 - 12
3. Theta - rhythm ... 4 - 7.
4. Beta - rhythm ... 13 - 30

According to the nature of the waves, their duration, the width of the volume of movement, psycho-physiologists can determine certain aspects of human behavior (in general, of course).

For example, people with a high alpha - rhythm, movement index are characterized as calm, steady, self-confident, determined people. Psychologists observe the opposite - restlessness, nervousness, laziness in difficult situations in people with a lower alpha - rhythm movement

indicator. The well-known English psycho-physiologist Gray Walter tells us that alpha-rhythm waves have a great influence on speed limitation. “A much faster rhythm”, he writes, “is undoubtedly important in the struggle for life”.

Our reading speed is also related to alpha rhythm oscillation. We have the ability to read only in the medium vibration of the *al fa* rhythm. In the state of brain activity, the increased volume of delta waves indicates exhaustion and fatigue, and the increased volume of beta waves indicates excitement and activity. In the conditions of an encephalogram, where brain biorhythms are recorded, one of them is usually the leader. If the flier (a device that transmits sound and light pulses) is directed to the leading wave of the biorhythm of the person under observation, a state of resonance is created, that is, due to the reaction of increasing the rhythm, the leading rhythm becomes stronger. Gray Walter, who was the first to study this condition, writes: “...at this time, some of the people under observation witness scenes rich in different colors, sometimes moving, sometimes still. Simple feelings are born without any scenes”.

Some people experience sensations such as shaking, jumping, even spinning and dizziness, others feel sensations such as prickling and pinching of the skin. Whole episodes similar to dreams and hallucinations can appear, which include feelings of exhaustion, shame, fear, excitement, anger, joy. Comparing the biorhythm of the brain with the rhythmic rhythm in music, the rate of 3 sounds per minute corresponds to *del ta* - rhythm. We can hear this rhythm in Beethoven's “Moon Sonata” and in many of Chopin's nocturnes. The rhythmic *pul satsiya al fa* at the speed of 8 sounds per minute is reminiscent of rhythm. We can observe this speed of movement in the finale of Beethoven's 3rd piano concerto, in a series of military marches. We can observe the speed of sound movement corresponding to beta rhythm in a number of virtuoso pieces by composers such as Chopin, Liszt, and Paganini.

We have enough reason to say that in the process of feeling musical rhythm, brain biorhythms are involuntarily adjusted to its waves. In this case, very impressive experiences can be created during resonances, i.e. when the leading biorhythm corresponds to the musical rhythmic pulse waves.

Physiologists examine the activity of the brain using the rhythmic response. It depends on the nature of the human nervous system and 2 leading indicators such as “Strength and Weakness”.

Studies in this regard show that individuals with a weak nervous system (usually they have a high level of sensitivity) have a more pronounced tuning response to a relatively large range of waves. People with a strong nervous system, who have a relatively weak sense, have a much weaker response to this rhythm addition. Individuals with a weaker nervous system are characterized by higher coefficients of the addition of thicker waves than those with a stronger nervous system.

From the above, we can conclude about musical sensitivity that people with a relatively weaker nervous system can feel and understand the content of musical works very sensitively and deeply. On the contrary, people with a strong type of higher nervous activity prefer fast-paced, loud and continuous music. Individuals with a weaker type of nervous activity tend to listen to heavy and low-pitched music. Our behavior in our daily life often depends on the rhythms of our cerebral cortex. “There are several signs that the appearance of alpha, delta and theta electrical activity is necessary - the conditions are closely related to the maturation of a person”, writes G. Walter. – That’s why we can also find signs of insufficient development of electrical rhythms when there is a change in a person’s behavior. Observing the loss and development of children’s brain rhythms, we can in a certain sense observe the process of character formation and the need for external influence on it.

Taking into account these thoughts of G. Walter, wouldn’t musical rhythms create optimal conditions for the development of the human brain? It is interesting to search for an answer to

the question. Well, if this happens, what kind of music can we listen to children, taking into account that the predominance of delta and beta rhythms in children and the alpha rhythm appears only in adolescence - at the age of 15? Are we doing it right by playing music that matches fast alpha rhythm waves to teenagers? Considering that this rhythm is characteristic of people who are prone to it, let's think about it, doesn't it lead to the development of an abstract way of thinking in them? Isn't this the secret of the fact that music helps most mathematicians solve difficult scientific problems? Maybe we can make it more sensitive and impressive by recommending listening to moderate and slow music to a person with a clearly expressed alpha rhythm in the environment of abstract thinking and electroencephalogram?

Among the senses of rhythm, the sense of musical rhythm is important. Deep study of biorhythms in the human cerebral cortex is one of our main tasks. Because this can show an important improvement in the education of the future generation.[7]

The need to create an Uzbek model of music education technology became more evident in the years of independence. According to its content, today's technology of music education should be integrated with the experience of the national music school from the long past and form a unit that gives good results. Because every positive result achieved in modern music education should not follow the society, but should move ahead of it and show its effective effect in practice. The educational effect of music will be more visible and powerful. This, in turn, shows that the development of society depends on the quality level of musical education and its positive implementation. Therefore, the formation of music education technology in a new content is a necessity arising from the demand of the time. The study of many issues related to musical pedagogical technology led to the conclusion that they are being studied in practice mainly within the framework of musical education. However, if we take into account that technology is expressed in the Greek words "art" and "skill", then the musical idea, human feelings and internal experiences that are generated are the art expressed through harmonious rhythmic sounds. In the sense of type, it combines with the generated content and creates a whole unity. From this point of view, the technology of music education requires changing the student's feelings and experiences with real musical tools. In this case, in turn, updating the content of musical data; materialization and pedagogical processing of educational materials (listening to music, singing in a choir, musical literacy, rhythmic movement and accompanying musical instruments); coordination of students' real knowledge of the studied topic (materials related to music literacy); and it requires adapting the musical works to the children's perception ability and the voice range that can perform the songs. In addition to these, adaptation of musical works intended to be performed in rhythmic movements to the students' skills; raising the level of performance skills, qualifications and theoretical knowledge included in the educational result to the level of accepted ethanol; shows that it is necessary to properly organize the methods, tools and organizational forms of education related to assessment.

If we pay attention to the basic idea of modern music education technology, then it has become a tradition to properly manage the educational process of this direction. We also understand that it is necessary to sufficiently limit the principle of growth and turn it into a leading principle that can adapt the activities of the teacher and the student to each other. This is a proof that it is very useful for the student that the teacher and the student are mutually compatible in their musical activities and that this compatibility becomes the main principle of organizing, managing or controlling education. With the help of such a structural device, the student acts as an equal person with the teacher in all parts of the musical education process and is able to perceive real realities in music together with him. Therefore, the student becoming an equal subject of the music education process in cooperation with the teacher increases his ability to study music thoroughly as an individual.

The important part of this process is that the teacher first develops the programmatic



requirements for educational technology, carefully acquires the ways and methods of teaching the educational material studied in each lesson to the students step by step, must master. Because the main idea of pedagogical technology goes back to programmed education, and this process is proving itself in practice. From this point of view, it can be said that the tactic of fully mastering the content of music education technology should be considered the main principle and it should be established in the theory and practice of music education. That is, educational activities related to the process of mastering musical materials studied by students should be divided into several educational stages. At each stage, a certain part of the educational material (for example, listening to a certain part of a piece of music, playing it, musical analysis, etc.) should be mastered. The result of the mastered educational material (for example, students' level of perception of the musical idea, performance skills and ability, theoretical analysis ability) should be checked and then proceed to study the next issues. Therefore, based on the content of the educational material intended to be studied in the lesson, first of all, the requirements of the program should be developed. If we pay attention to the existing pedagogical technology in the developed countries of the world, including the technology of music education, we can see that their unique technology is widespread and they give good results in practice. However, foreign music education technology cannot be fully used in the music lessons of our country's schools. Because the technology of music education in developed countries is very different from our music education technology in content and form. We should not take that model from them, but take examples of the advanced ideas of musical technology aimed at education and training and apply it to our schools. That is, based on the national musical characteristics, the content and form of education related to them, it is necessary to see and operate a unique technological model. If we look at the history in this regard, our compatriots al-Farobi, ibn Sina, Najmuddin Kawkabi, Bukhari, Darvesh Ali, Changi and many other scholars like them were widely engaged in musical creation, performance and its theoretical issues. Their scientific views are important in enriching the content of today's national music education technology. In the past, there was an educational and educational system in the form of teacher-student, and the content, forms and methods of musical education were determined by the teacher.

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