



## THEORETICAL FOUNDATIONS OF THE DEVELOPMENT OF THE STUDENT'S PERSONALITY INTELECTION THROUGH MUSIC LISTENING ACTIVITIES

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<https://doi.org/10.5281/zenodo.7711839>

**Abstract:** This article discusses the scientific-theoretical importance of using music listening activities in the formation of students' intellect in music culture classes.

**Key words:** music culture, listening to music, analysis, skills and abilities, teacher, educational system.

### INTRUCTION.

One of the important tasks of the 21st century is to increase the intellectual potential of young personnel, create conditions for them to achieve new scientific innovations in all areas and apply it in practice, widely use information technologies and have their place in the digitized economic and political world.

The fact that scientific and practical conferences have been held in our country since 29 March 2019 under the slogan "21st century of intellectual generation" is also proof of our word. At this conference, young researchers will discuss their scientific research in "*social and humanitarian Sciences*", "*Natural Sciences*", "*Exact Sciences*", "*Technical Sciences*" with the participation of academicians of the Academy of Sciences of the Republic of Uzbekistan, scientists and professors of leading universities, specialists in the field.

The decree of the head of state Shavkat Mirziyoyev on the development of a program for the comprehensive development of the higher education system of our country in 2017-2021 was an important step in this regard.

The strategy of action on the initiative and leadership of our President Shavkat Mirziyoyev on the five priority areas of development of the Republic of Uzbekistan has launched a new stage and directions of development and development of our country. The first focus of five important initiatives in the strategy of action is music art and sports, which is aimed at making the younger generation physically fit, spiritually fit, with a high intellectual capacity.

With the science of music, many East and West musicologists, scientists, psychologists, music therapists have carried out several scientific works. And, as a result of this, they wrote down information in detail about the positive effect of music on the human psyche and intelligence.





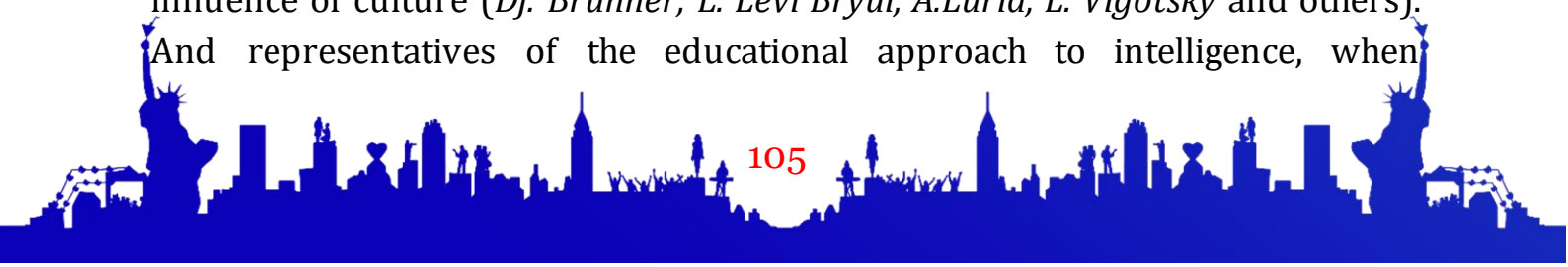
Music, first of all, brings up artistic aesthetic taste, Ethics in children. The main goal of teaching the subject of musical culture in general secondary schools is the formation of spiritual, artistic and moral culture of students, a sense of national pride and patriotism, the expansion and development of intellectual artistic thinking, the cultivation of creative skills, elegance and artistic taste in children, and the improvement of initiative.

Listening to music is one of the most important means of artistic education, which is carried out in the process of performing all types of activities of the lesson. Listening develops in children the ability to understand and know life, being. It is important to study the language of music, means of expression, genres and forms. It allows for aesthetic pleasure, correctly perceiving music artistically-ideologically. Listening rules provide silence in the classroom, teach students to listen to music carefully, develop awareness and activity, and form a culture of music.

We know that thinking is one of the characteristics that make a person different from other biological beings. Consciousness and its functions are a complex process in Judah, and scientific information in the human mind is considered limited.

Professor V.B.Tarasov noted that *"intelligence consists to some extent in the structure of the individual's solid, stable mental abilities."* Intelligence is also considered the quality of the psyche, which consists of the ability to recognize *"perception", "understanding", "understanding", "reason"* or reason - New. These situations are also considered the ability to learn and memorize through experience, to understand and apply abstract concepts, to use their knowledge in the management of the human environment. The general ability to know and solve problems that combine cognitive abilities is: *perception, perception, memory, imaging, thinking, imagination.*

In the phenomenological approach to the content and formation of intelligence: intelligence is considered as the main form of the content of consciousness (*V. Keller, K. Dunker, M. Vertteymer, Dj.Kempion* and others). In another genetic approach, intelligence is interpreted as a difficult adaptation to the requirements of the surrounding environment in the natural conditions of human interaction with the outside world (*U. Charlesworth, J. Piadje*). Proponents of the sociocultural approach to intelligence have put forward the idea that intelligence is the result of human socialization, as well as the targeted influence of culture (*Dj. Brunner, L. Levi Bryul, A.Luria, L. Vigotsky* and others). And representatives of the educational approach to intelligence, when





intelligence is recognized as a product of goal-oriented education (*A. Staas, K. Fisher, R. Ferestein* and others), manifestations of the information approach to intelligence are viewed as a set of elementary processes of information processing (*G. Eyzeng, E. Hunt, R. Shternberg* and others). In the functional - level approach of intelligence, intelligence is shown as a system of cognitive processes of different levels.

One of the manifestations of music, Rubinstein, very deeply analyzed the circulation of mental progress. He did not lose his relevance to this day, his thoughts that the thought process would begin with a problematic situation. He believes that after a person has a need to understand something, he will try to reason. This in itself leads to the development of intelligence in the individual.

Psychologist *Ya.A.Ponomaryov* important role is played by the fact that entered the problem of human mental development with a special specific view and a new approach. The scientist is more interested in the question of opening up the psychological mechanisms of intelligence, and in this area he was able to achieve sufficiently high results.

The concept of intelligence combines all the cognitive abilities of an individual: that is, perception, perception, memory, imaging, thinking, imagination. Music, as an art form, is considered one of the most powerful means of influencing the mental and functional state of a person, including the work of intelligence through the regulation of the emotional and somatic background. Psychological and physiological studies show the positive effects of music on the brain, psychomotor, speech development and mental processes (*attention, perception, thinking, memory*), breathing, blood circulation, endocrine glands, muscle tone and functions.

According to the number of studies on the influence of music on the physiological and psychological aspects of our life, we know a lot about how music affects the mind and body, and at the same time we do not know much. "The better we understand the nature of music and where it comes from, the better we understand our motives, fears, desires, memories and even communication, "says neuroscientist, musician and writer *Daniel Levitin* in his book "*this is your brain on music.*" Levitin asks: "*listening to music is like eating to satisfy hunger? Or watching the sunset or the process that activates the pleasure centers in the brain?*" The truth is that the effects of music are different. However, in recent years, scientists have reached unprecedented heights in understanding how the human brain reacts to music and how sound affects not only the mind, but also the body. For musicians, especially those who have been





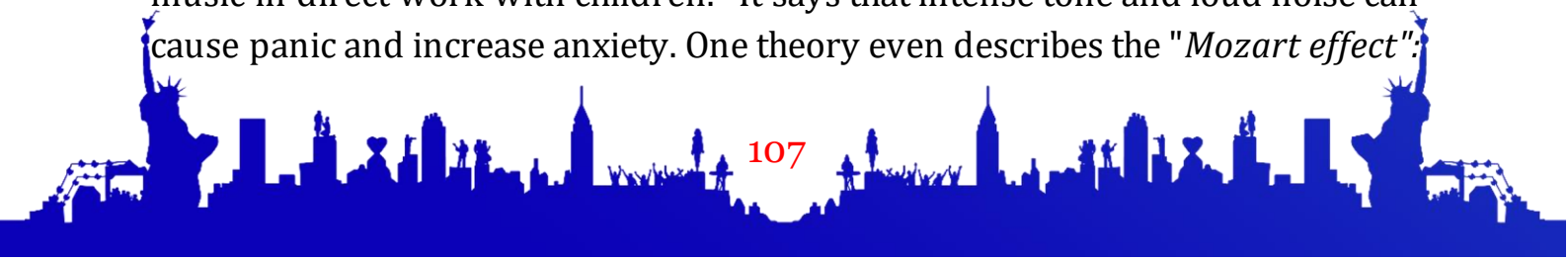
playing musical instruments since childhood, this activity is much more useful. According to some studies, the study of music contributes to the sustainable development of performance techniques and non-verbal thinking. In an interview with News in Health, Dr. Gottfried Schlaug, a neurobiologist at Harvard Medical School, argues that musicians nerves are different than people who are not musicians. At the same time, he refers to studies that say that there are more neurovascular bundles in the musician's brain that connect the left hemisphere to the right hemisphere. *"When creating music, various parts of the brain, including visual, auditory and motor, are activated, so melodic writing is of potential interest in the treatment of nervous disorders,"* says Schlaug.

According to a study published in 2013 in the journal *Frontiers in Psychology*, sad music cannot make a person cry or feel sad. The results show that music evokes two types of emotions: well-known and experienced. This means that while many people are sad when listening to sad music, the process of listening to it is not emotionally discouraged. The results of the study, in which 44 people participated, showed that "sad music, although perceived as tragic, but when listening to it, people experienced romantic, cheerful and less sad emotions than how they perceived the composition from a cognitive position." So, when listening to sad music, the study participants experienced double emotions.

Since ancient times, musical accompaniment has been used in purification (purification) rituals around the world, and Science believes that this is no coincidence. In a 2006 study by Dawn Kent at Harvard University entitled *"The effects of music on the human body and mind,"* Plato proposed using music to treat anxiety, while Aristotle considered music as a means of getting rid of an unstable emotional background. In ancient Greece, Apollo was generally the God of music and health.

It is no secret that music strongly affects the mental activity of a person, as a result of which various parts of the brain are activated, motives and texts are remembered. Different tones and rhythms cause different emotional reactions. It has even been proven that medium-sized noises around us can increase creativity, while listening to music can help with brain damage.

*"Music has a significant physiological effect on many biological processes,"* the Kent study says. *"It reduces the effects of fatigue, changes the pulse and evens out breathing, pressure, and also has a psychogalvanic effect."* As evidence, Kent refers to Michelle Lefevre's 2004 book *play by voice: the therapeutic use of music in direct work with children.*" It says that intense tone and loud noise can cause panic and increase anxiety. One theory even describes the "Mozart effect":







the study confirmed that when listening to the famous "*sonata for 2 Pianos in Re Major*", patients had signs of epileptic seizures, even in those who were in a coma.

Various studies have shown that the fact that students are primarily active in music lessons forms the ability to perceive everything in existence by correctly accepting it, and also plays an important role in the correct development of consciousness and its growth in the process of students' perception.

Music increases endurance and, even, helps to effectively use energy during exercise. The 2012 study let's get into physical education: the psychology of effective training music says that cyclists who press the music pedal use 7% less oxygen than those who do not use music to equalize the rhythm.

One of the leading classes in a music lesson at school is listening to music. Listening to music as a type of educational activity is primarily aimed at deep assimilation of children's musical culture, personal, individual perception of high artistic samples of music. Various forms and genres are involved in deepening the emotional, aesthetic and moral spheres of the reader's personality. In the process of listening to music, children develop a high artistic taste, love for music, the need to communicate with it is formed, their musical interests and tastes are brought up, the concept is formed that music tells them about life around them. It also expresses the feelings, thoughts and moods of a person.

Listening to music is inseparable from the processes of students perception of music. From a psychological point of view, the term "*perception*" is the process of knowing the complex things and phenomena that exist in the world, describing them in the human mind. In music pedagogy, the term "musical perception" has two meanings. The first, broader, is understood by students to develop different types of musical activity in the classroom (*singing in chorus, playing musical instruments, etc.*). Another meaning of the term, narrow, means direct listening to music, that is, acquaintance with works of music of different genres and styles, composers and performers. At the same time, two aspects of the musical development of schoolchildren – the perception of music and creativity itself-are inextricably linked and complement each other. The perception of music is an independent activity, which in the methodological literature is referred to as listening or listening-perception. Here, readers will get acquainted, first of all, with pieces of music that they cannot perform on their own. However, the process of listening to such works is not limited to acquaintance with them. It is also important for the teacher to form musical interest and taste in schoolchildren, to develop their musical and creative abilities.





Musical perception-as an artistic and figurative reflection of reality, hearing is a complex mental process based on the ability to feel musical content. The listener allegedly “gets used”to the musical images of the work. However, in order to feel the mood in music, it is important not all, but to understand the idea of musical composition. The structure of adequate thoughts and feelings, understanding of an idea occurs due to the activation of his musical thinking in the listener, which depends on the level of general and musical development.

The listening activities of schoolchildren, the issues of the formation of a culture of listening to music in them, are discussed by well-known domestic musicologists and teachers (B.V.Asafiev, B.L.Yavorsky, B.M.Teplov, O.A.Apraksina, E.B.Abdullina, E.V.Nazaykinsky, N.A.Vetlugina, Yu.B.Aliyev, M.P.Tarakanova and others) is reflected in a number of his works.

Many teachers have repeatedly paid attention to the need to develop different aspects of music perception in children. *S.B. Yavorsky* argues that the basis of the perception of music is the ability to think, the perception of music as "articular speech". Therefore, he recommended encouraging a creative approach to mastering the simplest forms of music in children, methods of their construction and means of expression. At the same time, an important condition for the development of thinking skills is B. L. According to Yavorsky, it is a direct emotional perception, only then can one proceed to a detailed analysis of the works.

B. V. Asafyev defined the comparison of each moment of sounding with the previous one as a characteristic feature of musical perception. He was opposed to interpreting perception only as an “*act of contemplation.*” In this regard, he formulated the main task of a music teacher as follows: "to provoke and regulate attention, to what serves as one of the main impulses of the movement of music: to be able to direct it in the direction of its dialectical development in complex forms and to educate the immobile instinct of form for simpler contrast comparisons and periodic exchanges in In this regard, B.V.Asafyev proposed today generally accepted pedagogical methods: he put forward the issue of familiarizing himself with the concepts of "*similarity and contrast, repetition or repetition of analogies*" through "*live*" performance (not theoretical analysis).

In order for listening to turn into hearing, it is necessary to conduct an artistic and pedagogical analysis of a piece of music, that is, to analyze what the teacher and students hear together, and to have a conversation about what they hear. At the same time, children should get the right information about the genre of





music, the structure of the work, the elements of musical speech, as well as the life and work of the composer.

Thus, already in the lower grades, it is necessary to attract students to the fact that the cradle should be calm, affectionate (*its tone is soft and fluent*), and the dance is usually Mobile and cheerful (*its tone is fast and loud*). In the base middle classes, the teacher should introduce children to two-and three-part forms of work, the main methods of developing music: repetition, contrast, variation.

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