

Identifying and Developing Musical Ability in Children

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Abstract

Abstract: Music education can be conventionally divided into two stages. The first is the preparation stage. The main goal is to develop children's musical skills. During this time, children should learn to distinguish specific features of musical sounds, such as pitch and duration, and prepare to learn musical notation. At the second stage, one begins to learn musical notation, that is, the direct representation of musical sounds in a graphic way - musical notation.

In the process of music training, the child perceives the reality of life through musical images. Musical works suitable for children's age leave an unforgettable impression on children and enrich their spiritual world. In this article, you can get acquainted with the information about determining the musical ability of children and developing their ability.

Keywords: music, ability, determination of ability, methodology, work on oneself, genetic factors, social factors.

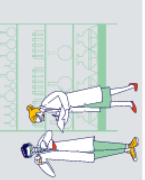
INTRODUCTION

We can hear the phrase "this boy is very talented" many times. Indeed, we all have innate talents and gifts, we are all unique. The only question is how to define or shape the ability?

Ability is an individual characteristic of personality that is considered a subjective condition for successful implementation of a certain type of activity. Ability is not knowledge, skills and abilities, but the dynamics of achieving them. The ability is determined by the speed, depth and thoroughness of mastering the methods and ways of activity.

Ability is an opportunity manifested in the process of activity. For example, if a person has not acquired the necessary skills for musical activity, it is impossible to talk about his musical ability. Let's give an example from practice: the teacher gives one work to two students of the same class. One student understands this work quickly and flawlessly in a week, and another makes mistakes in performance even after a month. In such cases, any pedagogue will account for the difference in achievement as the difference in abilities. So, ability means psychological characteristics that help a person acquire the necessary knowledge and skills and effectively use them in practice.

Despite the theoretical situation and practical examples presented above, the problem of ability and its development is one of the most complex issues of psychology and pedagogy. Ability develops under the influence of natural ability, talent, as well as the external social environment, which depends on the properties of the nervous system, such as sensory analyzers, strength, movement and coordination of nervous, physical and mental processes. G. G. Neigauz said about the beginning of musical education and the development of musical ability: "Before learning to play a musical instrument, whether it is a child or an adult, one



must already master some music. In other words, he should keep the music in his mind, enjoy it and listen with his understanding. The secret of talent and this Burden is that music exists in a person's mind long before he first touches a keyboard or plucks a string."

The highest level of ability is called "talent". Talent is a combination of natural skill and ability that allows a person to perform some complex activity successfully, independently and in a unique way. The people themselves have a saying about talent: "God gave." In turn, skill is formed when natural ability, talent is combined with life and professional experience and hard work. If the manifestation of ability at a high level is called "talent", then the manifestation of talent at a high level is greatness. Greatness is the manifestation of human creative power at a high level. The German philosopher Schopenhauer says about this: "Talent hits a target no one else can hit; Genius hits a target no one else can see."

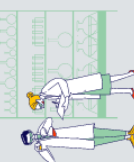
The central problem in the issue of ability is its heredity, innateness. Plato said that human abilities are innate and assumed that everything a person knows is a memory from his time in the world of ideal knowledge. Francis Galton, a cousin of the famous naturalist Charles Darwin, argued in his first book, "Hereditary Genius: An Inquiry Into Its Laws and Consequences" , as well as in other books, that greatness and talent are inherited, while environmental factors does not play a significant role in this. The famous Polish pianist Ignacy Paderewski, on the other hand, when answering the question about the secret of his amazing piano achievements, says: "I owe my success in one per cent to my talent, in ten per cent to luck, and in ninety per cent to hard work. Work, work, and more work is the secret to success."

Famous American inventor Thomas Edison famously said that Genius is 1% talent and 99% percent hard work. American psychologist Arthur Jensen says that everyone can successfully develop their abilities through hard work. But there is a possibility to develop abilities only up to a certain limit, as long as nature allows. A person does not become great as a result of hard and selfless work, greatness is considered a gift of nature.

The famous English psychologist Hans Eysenck, as a result of his many years of research, came to the conclusion that genetic factors make up 80 percent of the talent success system. Speech skills, memory, imagination, calculation skills have a genetic basis. 20 percent depends on social conditions, including family, school conditions, luck and fortunate coincidences.

It is difficult to test this relationship of genetic and social factors experimentally. Gal'ton in the above-mentioned book gives examples of some families in which abilities in one or another type of creativity have been passed down from generation to generation. In particular, the musical talent of Bach's descendants was first observed in 1550, and only five generations later, the genius of I.S. Bach was somewhat stronger. There were about 60 musicians in the Bach family; about 20 of them are recognized as famous. Mozart had five musicians among his ancestors, and Haydn had two.

Specialization is very important for many young musicians. The specialty chosen by the musician should correspond to the psychodynamic characteristics of his temperament and character. Temperament qualities preferred for one type of activity may be useless for another. A musician's choice of one or another specialty may be motivated not by absolute musical ability, but rather by psychological indicators such as neuroticism, introversion and extroversion, the dominance of the right or left hemisphere of the brain.



Music specialists, such as a music teacher, concert performer, choir or orchestra artist, composer, conductor, musicologist, theoretician, require various psychological qualities. But, unfortunately, not enough attention is paid to it. Special psychological tests and questionnaires can help musicians to understand their temperament and personality traits.

Eysenck, Kettel, Luther, Leongard, Taylor tests and simple tests that are not so large in size help to ease the problem of a young musician making a decision from the point of view of his profession and find his social position. Tests recommended by Eysenck are aimed at studying the level of neuroticism and manifestation of extraversion-introversion factors in personality. In addition, two American psychologists G. Kauf and A. de Haan worked for a long time on the study of innate abilities and finally developed a unique questionnaire that helps to determine the abilities of children. Questionnaire tests the child's abilities in the main areas of child activity.

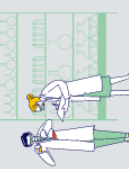
People with a high level of neuroticism are irritable, nervous, emotional, restless and anxious. People with a low level of neuroticism are distinguished by their balance, seriousness, and high self-esteem. Extraverts are distinguished by their agreeableness, tendency to deal with the outside world, and easy adaptability to the social environment. But they can be overly curious, superficial in their emotions and prone to reckless behavior. Introverts tend to be closed in their own world, shy and lonely. They are not agreeable, but they are determined, emotional and think deeply. Professionals related to active communication are not recommended for those who combine introversion with high neuroticism. They are suitable for research such as theoretical musicology, composer's work, music editing.

A person who combines extroversion with a high level of neuroticism is suitable for specialties that can satisfy their needs in the process of intensive communication. This is work in a choir, orchestra, ensemble. Pedagogical activity is acceptable if the level of neuroticism is not so high. Introverts with a low level of neuroticism can be recommended for administrative activities related to organization and management, research and editorial work, as well as preparation and tuning of musical instruments.

Extraverts with a low level of neuroticism can be good organizers, conductors, concert performers. All these are recommendations, they should not be understood as absolute clear instructions. There are many real-life examples of how a musician's self-discipline and hard work can make up for the psychological qualities he lacks in order to do what he likes or is forced to do by life.

Recommended tests are aimed at providing incentives for training in specific types of musical activities. It is clear that the characteristics necessary for a pop performer may not be necessary for a pedagogue or a music theorist. Therefore, for those who want to specialize in the field of solo concerts, such characteristics as the desire to show their talent in front of the public, the desire to finish a musical piece carefully, and the need to compete with others are important.

In order to specialize in the field of pedagogical activity, it is more important to be able to persuade and follow the masses, to be agreeable, to love children, to like the teaching method. The ability to think analytically and figuratively, to express one's thoughts and feelings in a good literary language is important for musicology. So that the potential listener (scholars or



amateurs) will want to turn to music again after getting acquainted with the musicologist's work.

You can consider a musically gifted child to have the following abilities:

- tunes are easily remembered, he quickly picks up the taste, listens to the sounds of the melody, and it should be casual and light;
- if the child always approaches music, he (she) will use any opportunity to listen;
- often children can make their own music;
- in cases where the child agrees to play instruments or pay attention to certain things. You can see the musical excitement of the child and the desire of the child, he approaches this question very carefully and does not leave any rest;
- he (she) may have learned to play an instrument with great difficulty or, especially, without outside help.

Development of children's musical ability begins with familiarization with children's musical works and instruments. If it is useful to analyze what content brings these ideas with preschool teachers, it is recommended to study together song. Parents should actively participate in the development of the child's musical ability. Even if they are not involved in the world of music and want to raise a musician, it is necessary to approach the child in this direction. For example, you should start with simple games, for example, repeating a song by playing songs, singing children's songs. In addition, tasks can be complicated by using special methods to develop the ear for music.

Creative skills play the same important role as intellectual development. After all, if we consider knowledge as food for the mind, then creativity can be called food for the soul.

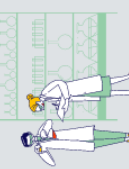
Today, everyone knows that high professional results are achieved by creative people - those who have had their own point of view since childhood, who were not afraid to express it, showing a new, non-standard approach to the situation. The sooner we begin to form a child's creative approach to everything, the more successful he will be in life.

Based on the goal of music education, the following tasks are set in order for music to help the child in every way, to have a figurative-emotional perception of the environment, and to influence the formation of the child's character:

1. Development of the child's musical ability.
2. Teaching children singing and musical-rhythmic skills. Cultivating their ability to perceive, feel and understand music.
3. Development of artistic and creative abilities in children.

All these tasks are closely related to each other. Let's consider the first task. What should be understood by musical? This quality includes two valuable aspects: a) emotional sensitivity - the ability to feel sadness related to the figurative content of a musical work; b) Development of music perception and musical abilities that provide children with very sensitive hearing, distinguishing the music-sound material of the work. Both sides of musicality are inseparable and are cultivated at the same time.

Due to the development of musicality, children begin to vividly perceive musical images - additional images around them. This, in turn, is of great importance in learning about their surroundings, educating aesthetic appreciation, artistic taste, and love for music. A child's



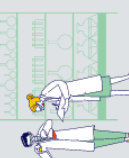
musicality is nurtured through his active musical activity. By organizing and directing the children's attention in the lessons, the teacher helps them to think, be interested, compare, and be interested in what they are receiving.

Children develop an understandable attitude to the content of music, and a passion for listening to music is born. Listening to musical works should not be without the participation of children. The mood given by music should arouse in them the response of sadness or joy. There are many ways to cultivate emotional vitality. It is possible to attract children to the performance of musical works through skillful methodical methods: singing, dancing, games. It is closely related to the previous experience of emotional happiness. The more a child listens to a familiar piece of music, the more active and purposeful and engaged he is in musical activities. Conversation helps to be more conscious of music.

The use of toys, pictures, poetic and figurative words deepens the awareness of the melody induced by music, and on this basis, more sensitive listening to music increases. In their turn, they reinforce the active activity of the child by singing and acting. Let's dwell on the issue of the child's perception of musical works. The art of perception manifests psychological activity after itself, which combines intellectual, cognitive and emotional moments. The question of understanding the works of musical art cannot arise by itself. It should be taught. It begins with the feeling of perception of musical works. Perception of musical works creates emotional excitement. In this state of the child, emotions appear on the basis of familiar content and joy. It is necessary to educate the ability of children to understand and accept the work. The perception of music is formed from early childhood. Accumulated emotional musical impressions lead to singing, playing musical instruments, singing artistic folk songs. Based on the development of feelings, hearing, and perception, children begin to accumulate musical impressions. A 7-year-old child cares and thinks based on the content of music. We set the task for the child to be at the beginning of music perception.

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