



**ACADEMICIA**  
**An International  
 Multidisciplinary  
 Research Journal**  
 (Double Blind Refereed & Peer Reviewed Journal)



**DOI: 10.5958/2249-7137.2021.01719.5**

## USE OF METHODS AND TECHNIQUES IN MUSIC EDUCATION

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### ABSTRACT

*This article discusses the use of methods and techniques in music education for school-age children in theoretical and practical classes, as well as their ability to quickly and simultaneously represent musical compositions, their choices and their definitions. We need to use interconnected methods of music education and upbringing of preschool children during theoretical and practical lessons. The younger the students, the more time they have to spend listening to music. First and foremost, we need to create an understanding of music education in a young student who has just stepped into music. Only then will the student develop the ability to listen to music and learn it quickly. Thus, a whole system of conditioned reflexes is formed, consistency is achieved in the performance of tasks related to singing and performance of musical-rhythmic movements. Reinforced with hearing and vision control.*

**KEYWORDS:** *Musical Rhythm, Method, Poetics, Perception, Practical Method, Musical Education, Art.*

### INTRODUCTION

The choice of methods and techniques of music education is usually determined by the task and content of music education. The choice of methods in music education also depends on what methods the student is learning from. Naturally, the first source is music itself, because "only music can arouse musical feelings in a person." [1.B.34]

The younger the students, the more time they have to spend listening to music. First and foremost, we need to create an understanding of music education in a young student who has just stepped into music. Only then will the student develop the ability to listen to music and learn it quickly. The second source of knowledge is the speech of the educator: this word ensures that

the student has a clear idea of the musical image, a clear understanding of the content of the musical work. The third source is that students engage in music, because without practicing music, it is impossible to develop the skills of singing, playing an instrument and performing rhythmic movements in music if there is an instrumental performance, nor mastering knowledge related to this field. In music education, theoretical knowledge should also be imparted to students through simple methods and techniques. It is more difficult to move into practice without acquiring theoretical knowledge. Only practical activities, especially in music performance, help students to develop in all directions, cultivate the right attitude to social events, allow them to be enterprising, conscious and active. Thus, we rely on the choice of methods of musical education - from live observation to abstract thinking, and from it to learn theoretical knowledge and move on to practice. There are three interrelated methods of music education and upbringing of preschool children:

- 1) demonstration method;
- 2) the method of narration;
- 3) method of practical activity.

“Each of these methods involves a number of methods that stem from specific experimental features. The choice of which of them in the learning process is determined by the specific task of a particular music lesson, the complexity of the music material being performed, the stages of learning, and the overall level of development of the children. When teaching music to children using different methods, the teacher must follow the following rules: “[2.P.42]

**Demonstration method.** This method is based on depicting various events, environmental events, emotions and movements of people and animals in bright and artistic images, acquainting them with life and household appliances.

- 1) hearing-based visualization. In this case, teaching the student is directly through listening to music. Listening to music can take place during a special session or during the performance of a song and musical-rhythmic movements by the student.
- 2) visual-based visualization. It is accompanied by the sounds of music. This method includes: examples of singing methods, ways, various games, dances, exercises; showing toys, pictures, costumes, and other items related to a particular piece of music, and so on.

**Narrative method.** This method is designed for the child's mind and focuses on making his activities meaningful and meaningful. In this case, the word of the educator helps the child to understand the program of the musical work: it enlivens his imagination, increases his creative activity. There are the following methods of narration:

- 1) explanation. This method is used when listening to a new piece, singing, playing and dancing, rehearsing. The explanation should be clear and concise, without excessive repetition. The explanation is repeated once more in the initial (first) period when the music material and assignments begin to be mastered by the children. Figurative storytelling can be used when listening to musical compositions and playing musical games with a plot. Figurative story enhances children's interest, their emotional experiences, increases the ability to comprehend images, develops imagination.

2) interpretation. Such comments are given in a concise and clear form, showing performance, dance, exercise movements, different ways of singing. The ambiguity of the comments often leads to misunderstandings and poor execution. The comment should be inextricably linked with the display. The educator teaches the children to listen to the comment until the end. For example, if children begin to repeat the actions of a teacher in the process of learning something, the teacher should reprimand them by saying, "Listen carefully, without moving, and see first how these actions are performed."

3) giving instructions. Instructions are usually given as children perform a variety of games, dances, and exercises. For example, "Right shoulder should rotate", "Stretch your toes down". Such instructions help to understand how to perform this or that action, to define the concepts related to the methods of performing the action;

4) to reprimand. This method is used when the child's attention is distracted for certain reasons and his imagination deviates from the main task. Discipline should be serious, but it should not go beyond etiquette.

**Practical activity method.** Specific activities of children are considered as goal-oriented and systematic education. Singing and playing music should guide children in their performance so that they strive to complete the task as effectively and expressively as possible. In the process of teaching, tasks can be gradually complicated, taking into account their age characteristics. Such complication will always need to be kept in mind when children use a mix of skillful music education methods.

In order to find purposeful methods of working with children on a particular piece of music, the teacher must be familiar with the work, get acquainted with the means of artistic influence, deeply study the content and nature of the work. Only then will it be possible to achieve simplicity and sensitivity in the performance of music that allows children to understand.

During the first encounter with the work, the voice of the singer and the sound of the musical instrument, as well as the movements during exercise or dance, are the object of the child's perception. At this stage, the main goal is to acquaint the child with the work of music, to make him listen to music, to empathize with the emotions expressed in music. The first stage of teaching to listen to music is to arouse children's interest in the piece of music. At this point, children's ability to generalize and differentiate is also much weaker. It is analyzed through hearing, sight, and movement in the assimilation of new musical material.

The tasks of the second stage include: creating the cheerful working conditions necessary for a deep understanding of music, self-control, the ability to combine sound norms and hearing in singing, or the ability to combine movement with hearing in dance and exercise, for which continuous conducting trainings; to be able to perform tasks correctly and accurately. At this stage, all deficiencies in children's performance are identified and corrected. In the second stage of teaching, the educator reinforces the material over and over again, resulting in a much greater arousal (awakening) in the children's cerebral cortex, which gradually becomes more able to perform the task correctly. In general, the stage of formation of such knowledge takes a long time.

Achieves a level where you can perform the task automatically, performing songs, games, dances and exercises independently. The goal of the third stage is to teach children to perform tasks

emotionally, to develop independence and creative activity in children. At this stage, children develop a differentiated braking, from the material and exercises obtained in the second stage and repeatedly explained by the pedagogue, in the third stage a solid skill is formed, free from unnecessary, redundant things. Thus, a whole system of conditioned reflexes is formed, consistency is achieved in the performance of tasks related to singing and performance of musical-rhythmic movements. Reinforced with hearing and vision control. The way a child completes a task is self-accelerating, at the same time, he or she consciously perceives the task at hand and strives for creative activity based on the skill formed.

In the third stage of working with children, “the educator improves the performance of rhythmic movements of melody and music, continues to cultivate in them the ability to perceive music, to explain the artistic features of a particular piece of music. Assignments are given to children orally. Sometimes children are called in to demonstrate the task. In the third stage, the teacher uses a variety of games, complicates the tasks by changing them a bit, thus encouraging children to be creative, using a variety of teaching methods. [6.P.28]

“When working with children, a lot of attention is paid to visual methods, especially hearing-based demonstrations. Without it, the demonstrative method of education is almost never used. Any piece of music that children have to play is first listened to by the educator. Visual-based exhibitions will also be given a small place in the group of young children. ” [8.P.45]

In short, in the choice of methods of music education in the education of preschool children - we need to move from live observation to abstract thinking and from it to practice. We need to use interconnected methods of music education and upbringing of preschool children during theoretical and practical lessons. It doesn't matter if the student is interested in music education or singing, it makes sense for the teacher to use methods and techniques to get the student's attention quickly and easily. Only then, I think, will the education of the younger generation be purposeful.

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