

Features of the Formation of Musical Taste in the Preparatory Group in a Preschool Institution

Leyla Ruslanovna Konurova

Teacher, Department of "Music Education", Gulistan State University

Gayrat Otakuziyevich Azamkulov

Teacher, Department of "Music Education", Gulistan State University

Abstract: The article deals with topical issues of educating the artistic taste of a preparatory group for school by means of musical art. The processes of its formation are considered, including the goal, objectives, content of music education, psychological and pedagogical conditions, means, organizational forms and methods; features of the process under study in the music lesson, reveals the pedagogical potential of the complex application of various types of musical activities of children.

Keywords: Musical taste, music lessons, formation, complexity, methods, methods of musical education, musical and aesthetic environment, activation, types of musical activity.

Introduction:

According to the Resolution of the President of the Republic of Uzbekistan "On measures to raise the system of spiritual, moral and physically harmonious education of young people, their training and upbringing" PD-3907 dated August 14, 2018 to a qualitatively new level, "... our country is consistently implementing measures aimed on the formation of a harmoniously developed generation, upbringing of spiritually-moral and physically healthy youth, turning it into an active participant in ongoing reforms" [1].

In the Resolution of the President of the Republic of Uzbekistan "On the organization of the activities of the Union of Composers and Compositions of Uzbekistan" PD-3212 of 15.08.2017; it says that "... At present, in raising the cultural level of our people, educating our compatriots, especially the young generation, in the spirit of high humanistic ideas, love and devotion to the Motherland on the basis of national and universal values, the role and significance of musical art is unlimited" [2].

At present, a preschool institution and, of course, music classes aimed at shaping the musical culture of children play a decisive role in shaping the musical taste of the younger generation.

At music lessons, children acquire knowledge, skills and abilities, vocal and choral work, the development of musical and rhythmic movements, playing children's musical instruments that create a colossal basis for further musical self-education and artistic self-education, which are the basis of the subsequent cognitive-value attitude of the individual to music, who can understand and enjoy music all her life. It is well known that only a kindergarten can help the younger generation to realize themselves creatively, expand communication ties, develop educational interests and create value orientations.

The Main Findings and Results

Taste is an integral component of the general culture of the individual, perceived by its artistic, aesthetic and intellectual development, which forms its ethical and aesthetic values.

Perception and understanding of works of classical music require certain preparation, listening experience, and knowledge.

Indiscriminate consumption of musical information, lack of musical and auditory experience negatively affects the emotional and behavioral manifestations of people.

The tendency to consider music as a means of entertainment for most people has always existed, as pointed out by T.V. Adorno [3].

Mass comprehension is formed in popular culture, often limited and indiscriminate. The commercialization of musical art forms a type of undemanding, limited in their preferences listener, able to perceive only light, unpretentious songs and melodies, which leads to a decrease in the general musical culture and negatively affects the formation of musical comprehension in the younger generation.

Currently, the definition of the concept of “musical comprehension” is considered a controversial and complex problem, which still does not have an unambiguous solution.

So, O. I. Strikhar understands the ability of people to differentiate, but adequately respond to various manifestations of musical art, in its inextricable connection with the surrounding reality through the following factors, by musical-aesthetic comprehension: sensory (emotions, feelings and experiences), axiological (intuitive guesses, aesthetic assessments) and priority (advantages and needs) [13]

From the point of view of I.V. Efremova, musical comprehension is regarded as “a kind of artistic and aesthetic comprehension and is considered as a cognitive-value attitude of a person to music, manifested in the ability to understand, evaluate and adequately perceive works of musical art. The totality of its structural components (motivational-value, cognitive and evaluative-reflexive components) characterizes the integral image of the phenomenon under study” [14]

A special contribution to the formation and development of the theory and methodology of musical education was made by such prominent scientists, musicologists, composers, teachers as Academician B.V.Asafiev, O.A.Apraksina, N.L. Grodzenskaya. D.B. Kabalevsky, and others [5, p. 336; 6, p. 224; 7, p. 254; 8, p. 200; 9, p. 77; 10, p. 224].

Their views are reflected in Table 1.

Methods of Formation of Musical Taste of Students in the Theories of Scientists-Teachers

Table 1

| | |
|--------------------------|---|
| B.V. Asafiev | Consideration of the formation of comprehension in the context of intonation theory, analysis of musical material, the role of performing activities at an accessible level |
| V.N. Shatskaya | The “constituent” components of musical comprehension: musical experience, aesthetic appreciation and the development of the need for judgment. Repetition of musical perceptions as a condition for personal assessment |
| N.L. Grodzenskaya | Comparison, juxtaposition in the perception of music, activation of musical perception through vocalization (“method of musical call signs”), establishing the relationship between perception and reproduction of music |
| D.B. Kabalevsky | The thematic principle of building a music program, reliance on life and musical experience (child's impressions), the connection between music and life, active analytical and creative perception of music, the method of “running ahead” and “returning to the past” |

Analysis of theoretical and musical pedagogical literature, as well as our pedagogical experience, allows us to state the following:

- The musical taste of children is based on musical and aesthetic experience;
- The ability to make an objective and reasonable assessment is assumed;
- Successful participation in artistic and aesthetic activities in music classes.

We agree with the opinion of S.Sh. Umerkayeva that in the process of working on a piece of music, artistic taste is formed in one case, and improved in another, but the fact remains that children learn the “laws of art” better in practice when they acquire the skills and abilities

associated with artistic expression and "imitation" of the beautiful - that is, in performance. The taste of the performer, constantly involved in evaluating the merits and demerits of creative work, is more active than when listening to music [15,pp.1-7].

Individual performance in the generally accepted form, as a rule, is not present at the music lesson - the exception is the performance of the teacher himself and individual children studying in kindergartens.

The main type of collective performance is choral singing. Both can be attributed to music-making, which makes it possible to intensively discover the possibility of interpreting and developing the musical, creative, and intellectual abilities of children.

Consequently, the specificity and at the same time the condition for the formation of the musical taste of children is:

- the need to create a stock and constant enrichment of aesthetic impressions and representations in visual-sensory and figurative-conceptual forms;
- organization of a gradual complication of musical material and an increase in the share of independence and initiative in the performing and evaluative activities of children;
- orientation towards the integrated development of art involves considering the issues of educating musical comprehension through the introduction of schoolchildren to various types of musical activity in their unity;
- providing cognitive and emotional richness of musical lessons due to the genre and stylistic diversity of musical material, combining samples of classical and modern musical art.

Conclusion:

The formation of musical taste in a preschool institution has great potential in the process of musical and aesthetic education of students for the following reasons.

It is able to educate:

- musical culture and musical taste in children of preschool institutions (through musical and auditory perception) on the example of piano, vocal, works;
- a sense of patriotism, since the theme of the Motherland runs through all the composer's work;
- a feeling of love for nature, a special place in the composer's work is occupied by the images of nature, captured in the piano cycle "The Seasons".

Thus, the practical implementation of the system of pedagogical influences, built on the integrated development of cognitive, perceptual, evaluative, performing components of musical activities and children's abilities, has a significant potential for shaping the musical taste of preschoolers.

References:

1. Resolution of the president of the republic of uzbekistan "on measures to raise the system of spiritual, moral and physically harmonious education of young people, their training and education to a qualitatively new level" dated august 14, 2018 NO. PD-3907. (Постановление Президента Республики Узбекистан «О мерах по поднятию на качественно новый уровень системы духовно-нравственного и физически гармоничного воспитания молодежи, ее обучения и воспитания» от 14 августа 2018 г. № ПП-3907).
2. Resolution of the President of the Republic of Uzbekistan "On the organization of the activities of the Union of Composers and Compositions of Uzbekistan" No. PP-3212 dated 15.08.2017. (Постановление Президента Республики Узбекистан "Об организации деятельности Союза композиторов и бастакоров Узбекистана" № ПП-3212 от 15.08.2017).
3. Adorno, T.V. (1998) Favorites: Sociology of Music. – Moscow; SPb: University book. (Адорно, Т.В. Избранное: Социология музыки. – М.; СПб: Университетская книга, 1998).
4. Abdullin, E. B. (2004) Theory of music education: a tutorial for students. higher pedagogical institutions / E. B. Abdullin, E. V. Nikolaeva. - Moscow: Academy. – p 336.(Абдуллин, Э. Б. Теория музыкального образования :учеб. для студ.

- высш. пед. учеб. заведений / Э. Б. Абдуллин, Е. В. Николаева. — М.: Академия, 2004. — 336 с.)
5. Aliev Yu. B. (2000) Handbook of a school musician teacher. — Moscow: VLADOS. - p. 6: (Алиев Ю. Б. Настольная книга школьного учителя-музыканта. М.: ВЛАДОС, 2000. — 336 с.)
 6. Apraksina, O. A. (1983) Methods of musical education at school: a textbook for students of the pedagogical institute on special. № 2119 “Music and Singing”. — Moscow: Education. — p. 224, (Апраксина, О. А. Методика музыкального воспитания в школе : учеб. пособие для студ. пед. ин-тов по спец. № 2119 «Музыка и пение». — М.: Просвещение, 1983. — 224 с.)
 7. Bezborodova L.A. (2013) Theory and methodology of music education. Study guide for students. — Moscow: Flinta. — p. 254 (Безбородова Л.А. Теория и методика музыкального образования. Учебное пособие для студентов. — М.: Флинта, 2013. — 254 с.)
 8. Shatskaya V.N. (1975) Musical and aesthetic education of children and youth. — Moscow: Education. — p. 200. (Шацкая В.Н. Музыкально-эстетическое воспитание детей и юношества. — М.: Просвещение, 1975. — 200 с.)
 9. Grodzenskaya N.L. (1969) Schoolchildren listen to music. — Moscow: Education. — p. 77. (Гродзенская Н.Л. Школьники слушают музыку. М.: Просвещение, 1969.- 77 с.)
 10. Kabalevsky D. (2005) How to tell children about music? — Moscow: Education. — p. 224. (Кабалевский Д. Как рассказывать детям о музыке? М.: Просвещение, 2005. — 224 с.)
 11. Nurmatov N., Narkhodzhaev N. (2010) Music. Textbook for the 1st grade of secondary schools. — Tashkent: Publishing house named after G. Gulyama. — p. 88.(Нурматов Х., Нарходжаев Н. Музыка. Учебник для 1 класса общеобразовательных школ. Т.: Изд-во им. Г.Гуляма, 2010. — 88 с.)
 12. Ibragimov O. (2005) Music. Textbook for grade 4 of secondary schools. — Tashkent: publishing house named after G. Gulyama. — p. 78.(Ибрагимов О. Музыка. Учебник для 4 класса общеобразовательных школ. Т.: изд-во им. Г. Гуляма, 2005. — 78 с.)
 13. Strikhar O.I. Formation of musical-aesthetic comprehension and outlook of students based on the application of the principle of integration in music lessons // Young Scientist. - 2014. - No. 11. — pp. 423-425. - URL <https://moluch.ru/archive/70/12086/> (date of access: 16.01.2020). (Стрихар О. И. Формирование музыкально-эстетического вкуса и кругозора учащихся на основе применения принципа интеграции на уроках музыки // Молодой ученый. — 2014. — №11. — С. 423-425. — URL <https://moluch.ru/archive/70/12086/> (дата обращения: 16.01.2020).)
 14. Efremova, I. V. (2015) Pedagogical conditions for the formation of musical comprehension among students in grades 5-6 of a comprehensive school. Diss. Candidate of pedagogical sciences. Yelets. — p. 202. (Ефремова, И. В. Педагогические условия формирования музыкального вкуса у учащихся 5 - 6 классов общеобразовательной школы. Дисс. ... канд. пед. наук. Елец, 2015. — 202 с.)
 15. Umerkaeva S. Sh. (2015) Education of artistic comprehension as a musical and pedagogical problem Concept. — pp. 1-7. (Умеркаева С. Ш. Воспитание художественного вкуса как музыкально-педагогическая проблема Концепт, 2015. — С.1-7.)
 16. Udalova R.I. (2016) Pedagogical technology of forming the foundations of the musical comprehension of younger schoolchildren in extracurricular activities: Diss. ... Candidate of pedagogical sciences: - Moscow: - p. 278.(Удалова Р. И. Педагогическая технология формирования основ музыкального вкуса младших школьников во внеурочной деятельности: Дисс. ... канд. пед. наук: - Москва, 2016.- 278 с.)