

CONDITIONS FOR THE DEVELOPMENT OF MUSICAL ABILITIES

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<https://doi.org/10.5281/zenodo.18096176>

Abstract. *This article discusses the conditions for the development of musical abilities.*

Keywords: *ability, music, activity, success, development.*

Ability is an individual characteristic of a person, which is considered a subjective condition for the successful implementation of a certain type of activity. Ability is manifested in the process of activity. Psychologists show that a human child is born not with a ready-made ability, but with an ability that is a source of realization and development of any ability. Ability cannot develop on its own; a favorable environment is needed for its development.

A child may be born with musical ability, but if a favorable environment is not created for the formation of his musical qualities, his musical ability will not develop. One of the leading factors in the formation of a person as a person is the environment. The environment is understood as the sum of external events that affect a person. The environment, in turn, is divided into the natural environment, the social environment, the family environment, etc. The social and family environment is important for the development and formation of musical ability in a person.

If a human child, instead of falling into a human environment, falls into an animal environment, then some biological manifestations of hereditary traits are preserved, but human thought, activity, behavior are not formed. Manners, ethics, character - all the spiritual qualities of a person arise only on the basis of the interaction of the environment and upbringing.

One of the most important conditions for the development of children's musical performance skills is the formation of their musical abilities. Because musical abilities - rhythmic perception of music, feeling of pitch, musical hearing, musical memory, emotional responsiveness to music - are factors in the development of performing skills in children. Pedagogue N.V. Vetlugina noted that "... musical experiences are always based on sensory abilities, because music is perceived through the simplest melodies, complex images and, above all, emotions, and musical abilities develop." The highest level of ability is talent. Talent is the ability that allows a person to successfully, independently and uniquely carry out some complex activity. At this point, it is necessary to say one thing, we do not agree with the idea that the descendants of all people with musical abilities will also have musical abilities. Their children may have musical abilities, but if this ability is not developed, the ability will not turn into an ability, that is, it will not be formed.

After all, music serves to form the spiritual, artistic and moral culture of the younger generation, to implement the education of national pride and patriotism, to expand the circle of thought, to increase creative skills and artistic taste, to educate independence and initiative.

Therefore, in every school in our Republic, music-aesthetic education is currently considered the most important factor in pedagogy that shapes the personality. Among the scientists, Plato said that human abilities are innate and assumed that everything a person knows is a memory from the time when he was in the world of ideal knowledge.

Francis Galton in his book "The Innateness of Talent, Its Laws and Consequences" (1869) said that "... greatness and talent are passed on from generation to generation, and the environment is a secondary factor in this...".

However, many famous performers have emphasized that the cause of greatness is ninety percent of labor, and only the remaining percent depends on ability. But even with labor alone, one cannot develop ability to an unlimited extent. A person's ability is formed only within a certain range of opportunities and personal characteristics.

The aesthetic and emotional environment creates emotional comfort for the child in the world of music and forms an interest in creativity in him. However, the effectiveness of the musical environment depends not only on external conditions, but also on communication, music-theoretical knowledge, and creative methods that regulate the musical development of the child. In order for the process of musical education of students to be effective, there must be: socio-cultural activity of a person, reflected in areas of abilities (E.A. Bodina); ways of accumulating social and personal experience, preserving culture (A.L Arnoldov, L.P. Bueva, E.S. Makaryan, V.M. Mejuev); defining activity (L.S. Vygotsky); aesthetic experience associated with emotions and figurative thinking, concepts related to artistic information (A.E. Lazar); connection with the world of people and things (V.S. Mukhina); knowledge of activities and striving for further development (V.A. Petrovsky). According to V.V. Bogoslovsky, ability is a synthesis of human personality traits that meet the requirements of activity and ensure high results in it. V.V. Bogoslovsky also divides abilities into types depending on their direction and field. In this regard, psychology mainly distinguishes between general and special abilities.

The psychologist believes that general abilities mean a system of personality traits that provide relative ease and productivity when mastering knowledge and applying various types of activity. Ability is not a skill, qualification and knowledge, but the dynamics of their mastery.

Abilities are opportunities that manifest themselves in the course of activity. Musical ability can be developed only through musical practice, musical material inherent in the art of music, and special methods. Only music awakens a person's musical feelings. V.N. Shatskaya has repeatedly emphasized the need to educate students in the ability to feel and understand music.

Providing musical education, nurturing the musical abilities and talents inherent in every child, and forming the mental, physiological, labor and aesthetic qualities of the student are carried out precisely through the art of music, through musical education and upbringing, which is embedded in a certain system, the scientist says.

People who have not received musical education do not have musical abilities. Because they have not mastered musical knowledge. Students are familiar with music before they come to school, but the mastery of musical knowledge falls on the primary grades of continuous education - general secondary education. Because the mental aspects of a primary school student - memory, consciousness, attention, thinking are ready to master knowledge. B.M. Teplov in his work "Psychology of Musical Abilities" divides musical abilities in musical and pedagogical practice into three main groups: musical hearing - the ability to emotionally distinguish the tone functions of sounds in a melody, the expressiveness of sound. sense of rhythm - the ability to feel the expression of musical rhythm and actively (with actions) reflect musical experiences, musical memory (remembering and restoring musical information).

The "Musical Culture" curriculum states that all "... activities in the lesson are important for developing students' musical abilities, in particular, their sense of rhythm and style and the ability to express the artistry of the work." Considering the importance of ability in musical education, it is worth emphasizing that, in our opinion, although ability plays a very important role in playing music, musical ability is not important in mastering musical-theoretical knowledge (mastering notation, theoretical information, studying musical means of expression). But at the same time, we must partially refute our opinion and say that the "Musical Culture" curriculum states that "... musical literacy is a process that combines other musical activities...", that is, after mastering theoretical knowledge, it is possible to apply them practically. For this, musical memory, a sense of musical rhythm, musical hearing - in a word, musical abilities are necessary.

According to V.I. Kirienko, E.I. Ignatyev and other psychologists, musical abilities also have a complex educational complex, acquires a number of necessary and special abilities in its structure. Abilities develop under the influence of strength, movement, physical and mental processes, natural talent, talent, as well as the external environment. Usually, general and special abilities are distinguished. When a person has general abilities, he can engage in various types of activities without much difficulty.

Such students master both natural sciences and social sciences equally well. A person with special abilities successfully engages in some specific activity. One of the special abilities is musical ability. Musical ability develops in students very early. However, in some cases, musical ability may manifest itself late. Therefore, it is wrong to assume that children with weak musical abilities do not have musical abilities at all. Children's memories are very well developed, but their attention does not stay in one place during the lesson. School-age children perform creative tasks well. They can come up with small melodies in different rhythms, analyze songs, express music through pictures, and demonstrate their abilities. Children of this age demonstrate high musicality, which is the ability to feel rhythm, that is, the ability to emotionally respond to music, as well as the ability to distinguish music with a subtle taste, that is, the ability to hear music. Students' musical abilities are manifested in activities in lessons (workshops). At the same time, they learn to distinguish works, distinguish contrasting and similar aspects, compare parts, and understand the relationships between sound, rhythm, and dynamics. In this process, the student's ability to play a musical composition, feel rhythm, and perform grows. Children are able to reflect their imagination based on the melodies and songs they hear and perceive. All this is done in music lessons (workshops) and music circles. Analyzing the main forms of musical abilities, it is possible to distinguish the perception of melody and harmony.

They are based on three abilities:

1. There is a sense of pitch, which is called the perceptive and emotional part of musical hearing. The sense of pitch, that is, the ability to emotionally feel the pitch function of melody, sounds, or the expression of the up-down movement of sounds. This ability is otherwise called the emotional or perceptive part of musical hearing. The sense of pitch is manifested in the process of feeling the pitch of musical sounds and directly in the process of understanding the melody and feeling intonations. Along with the sense of rhythm, it constitutes the main emotional attitude to music.

2. The ability of musical hearing, which is considered the reproductive or perceptual part of musical education. Together with the sense of pitch, it helps to feel harmony. This ability is the main basis of musical memory and musical imagination. Musical hearing is the ability to fully perceive music. Musical hearing is divided into the following types: absolute, relative and internal ability. Absolute pitch - the ability to determine the absolute pitch of musical sounds without comparing them with their standards. Relative or interval pitch - the ability to perceive, determine, and perform melodies, intervals, the number of sounds in chords, the distance between them, and the pitch of sounds. For this, a person must know at least one sound. Internal pitch - the ability to imagine the entire composition of music. Musical pitch develops during musical activities.

Absolute pitch is an exception, since it is impossible to improve it through special exercises. Solfeggio lessons are taught in specialized music schools to develop musical pitch.

3. Musical rhythm sense - the ability to actively experience music, emotionally feel the expressiveness of musical rhythm and accurately perform it. The development of a sense of rhythm is one of the most complex abilities.

The three abilities listed above are based on the ability to feel the pitch of sounds and experience the expressive content of rhythmic patterns. Although these abilities are the main abilities necessary for musical activity, the complex of abilities does not end there. One of the main signs of musical ability is the ability to feel the expressiveness of a certain content. Based on theory and practice, it can be said that the problem of musical abilities and their development is one of the urgent problems of pedagogy and psychology.

The development of these abilities also depends on the social environment, natural talent, talent, willpower, activity of the individual, physical and mental processes. Therefore, taking into account the early manifestation of musical abilities in children, as well as the fact that their abilities are formed under the influence of education and the environment, we have come to the following conclusion: Musical abilities serve as an important factor in the development of performing skills in music classes (lessons) in the system of continuous education.

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