

## **GENDER CHARACTERISTICS IN MUSIC PEDAGOGY**

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**Annotation:** In this article, one of the current problems of music pedagogy is discussed about the theoretical concepts and foundations of gender characteristics.

**Key words:** Music education, gender characteristics, pedagogy, psychological approach, classical music.

**Introduction.** Gender issues occupy a very important place in modern socio-humanitarian knowledge. The relevance of such research in the field of musical education is related to the need to take into account gender differences in the educational process and the need for effective methods of increasing the educational effectiveness of teachers. At the same time, a very narrow range of specialists interested in these issues have knowledge in the field of gender psychology, and representatives of the musical and pedagogical environment often rely on unsystematized empirical observations, traditional approaches and lack flexible, scientifically supported methods.

The modern interpretation of the term "gender" (ingl. gender, lat. Gens "sex") primarily indicates social expectations about intergender differences in psychophysiological characteristics and behavior patterns of a person. Gender is constructed through a certain system of socialization, division of labor and cultural norms, roles and stereotypes accepted in society, which to a certain extent determine psychological qualities (encouraging some and negatively evaluating others), people's abilities, activities, determines their occupations according to their biological sex. Thus, gender appears not as a fixed and universal construct, but as a complex interplay of relationships and processes.

Through the educational influence, the family, the educational system, the culture as a whole impose certain norms and rules on the minds of children, historically reinforced gender stereotypes - generally accepted attitudes about the behavior of women and men formed in this society, and introduces ideas.

Pedagogical science confirms that gender differences - mental, physiological, intellectual, behavioral, etc. - are very important and should be taken into account in education and training, including musical training.

The researchers proved that the genetic codes of boys and girls are different from each other: clear physiological differences were found in vision, hearing, touch, the course of cognitive and emotional processes, etc. thus, when studying the dynamics of brain formation in boys and girls of primary school age, psychophysiologicals found different rates of maturation of the hemispheres: girls develop significantly faster. the functions of the left hemisphere responsible for conscious voluntary actions, verbal-logical form of memory, rational thinking. In boys, the right hemisphere matures faster and takes the leading place in the implementation of involuntary, intuitive reactions, irrational mental activity, figurative memory .

The nature of the activity of the brain sections also determines the emotional asymmetry. The left hemisphere is mainly associated with positive and pleasant feelings, an optimistic attitude. Appraisal of unpleasant and disturbing things in information, with right-negative emotions. As a result, girls are better aware of their behavior and know how to control it, often openly happy. In

the manifestation of boys, negative emotions, some aggression are more easily and clearly manifested. Therefore, men's curricula should be more rational, strict and concise than women's, and the education of boys and girls should be structured in different ways.

It is especially important to understand the characteristics of gender for the musical education of boys and young men. Teachers and parents often punish them for activities that are reasonable in nature, and as a result, psychologists note that school neuroses are observed in boys in 90% of cases.

According to the results of long-term observations of D. K. Kirnarskaya, due to the great mobility of boys from 7 to 12 years old, as well as the wide range of their interests, it is more difficult to get children interested in musical activities: forcing a child to learn music requires several there are more difficult: and because of social customs - music is not one of the traditional male hobbies - and difficulties in objective learning. A boy who is uninterested and difficult to study, prefers to give up a lesson that burdens him, rather than a girl. If you are distracted from the great talents who love music and think about future music lovers and amateur musicians, then sometimes they have to take coercive measures. Courtesy and wisdom are the only restrictions on the actions of the teacher and the student's parents. Therefore, the teacher should find special ways to attract children and teenagers to music.

Using the positive aspects specific to this gender and smoothing out problematic moments should allow the teacher to create a comfortable learning environment and achieve effective teaching. Among the pedagogical conditions that increase the effectiveness of the implementation of the gender approach to the professional education of young musicians, the most important is taking into account the psychophysiological characteristics of the male gender, which are manifested in the degree of severity of interhemispheric asymmetry; to know the specific characteristics of youth periods; careful treatment of the game apparatus and the voice of the teenager, especially during the mutation. Thus, according to M. I. Belousenko and I. F. Starodubtseva, if the violation of the voice is painful, it is better to stop vocal training for the entire mutational period.

Sound hearing, rhythmic feeling, memory and other musical abilities and parameters of musicality, components of musical ability, flexibility of creative thinking, manifestation of verbal and non-verbal creativity, perception, cognitive properties, mobility of the nervous system a comparative study of the indicators of the education of gifted children and adolescents should be carried out not only taking into account the age characteristics, but also in accordance with the logic of the formation of their gender identity. Thus, for example, the conclusions of psychophysiologicalists are important for musical pedagogy in the field of instrumental performance. Boys up to 7 years of age have higher psychomotor (game) indicators than girls. Later, little by little, boys begin to give in, and up to the age of 25, girls are significantly ahead of boys, but after this age they lose their advantage

In adolescence, gifted boys achieve high productivity of musical activity in different ways: either due to the emotional side of musicality (intonation hearing, empathic ability) or cognitive musical ability (musical memory and thinking). In addition, the musicality of a gifted child includes creative activity, the actualization of a creative source, and for gifted girls, the role of creativity in the composition of talent is small, but the intensity of non-verbal intelligence and musical memory is important. The originality and rhythmic ability of creative ideas in adolescent boys is determined by the strength and mobility of the nervous system. In girls, the strength of nervous processes is important for emotional intonation (melodic) hearing, a sense of meter, as well as the level of

diversity of creative ideas (flexibility of creative thinking), while indicators of musical thinking are associated with low mobility (inertia) of nervous processes.

These qualities mainly determine success in certain types of musical and creative activities. It is known that among the famous composers, the number of women representatives is relatively small, and even more so the authors of large-scale works (mainly chamber music created in the dominant artistic tradition).

The researchers noted that girls have an advantage in the conductor-choir specialization: they are more hardworking and successfully complete the large amount of training programs required for this specialty. They are more plastic and anatomically mature than their younger peers, acquire motor skills faster and are more open in emotional feedback to a certain extent .

According to the observations of teachers, young people are often angular, less hardworking and capable of work, but show a wide distribution of achievements. This is confirmed by the results of one of the permanent conductor student competitions in Moscow: among the participants, young men usually make up 20-25%, prize places are occupied by approximately the same number of boys and girls, but the first places, as a rule, are taken by boys. perform actions. Teenage girls are impressionable and very worried about grades," and it is more difficult for them to mobilize their subconscious. They are shy in the manifestation of emotions, especially the external line that is necessary in conducting. And in general, their work Although they look attractive, they stop in their professional development. Considering the gender aspects of music education is an important condition for increasing its effectiveness, and students' emotional response, interest and love of music, aesthetic taste and artistic helps to form needs. The skill of a teacher-musician includes knowing the psychophysiological characteristics of children and adolescents and carefully treating their performing apparatus. When constructing the educational process based on the gender approach, it should be remembered that with the same teaching methods, under the guidance of the same teacher, boys and girls use different thinking strategies and have different ways to knowledge and skills. they come with

Currently, the issue of advantages and disadvantages of teaching boys and girls together or separately in the general education school is being actively discussed. It is also relevant from the point of view of musical education, based on modern data on the existing psychophysiological differences in the characteristics of gifted schoolchildren of different genders and ages. Perhaps an increased focus on gendered aspects of education will provide a scientific basis for strengthening practice-oriented research on male and female musical talent.

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