



Teaching Musical Disciplines: Modern Theoretical and Methodological Approaches and Principles

**Husanov Rustamjon
Ravshanjon ogli**

Teacher of Music Education
Kokand State Pedagogical Institute

ABSTRACT

The article says that the Uzbek upbringing and educational system is at a turning point in its development, it is going through one of the most difficult, dramatic episodes in its history. Naturally, everything that is associated with changes in the depths of this system, its reform, the struggle of views, theories, attitudes is of wide public interest.

Keywords:

Musical discipline, methodological approach, educational system, pedagogical activity, teaching music, pedagogy of art.

Education - renewed, cleared of rigidity and established prejudices - it is precisely this education that is called upon to change the situation in Russian society for the better, to raise the spiritual life of people to a higher level. It cannot be said that there are no definite successes and achievements in this area. Attempts to reform the domestic upbringing and educational system - more or less successful, effective, justifying the expectations placed on them - can be found in various sectors of this system, at its various levels (primary, secondary and higher). At the same time, the following draws attention: the success, practical efficiency and effectiveness of reforming depend on whether and to what extent the specifics of a particular sector ("segment") [1] of education are taken into account, whether its specifics are taken into account. For with all that is common, universal, which is inherent today in the reforms of the Uzbek system of upbringing and education, the specific manifestations of these reforms, their various modifications cannot but depend, as life shows, on the typological characteristics of a particular educational stratum, of a particular

type of pedagogical activity. ... All this fully relates to the field of artistic and aesthetic education and education, including professional music education.

In recent years, several serious, meaningful studies have been published on the problems of improving musical, educational and educational work in modern Uzbekistan. They substantiate a number of interesting ideas, provide a set of valuable methodological recommendations addressed to practicing teachers working in music educational institutions of various types, types and levels. It is noteworthy, however, that in the study of topical problems of musical upbringing and education outside the field of vision of specialists often remains the question of the genesis and true determinants of existing difficulties in teaching and educational practice, about those contradictions that give rise to most of the collisions and problem situations with which both teachers and graduates of secondary and higher music schools have to deal with.

The relevance of this study, dedicated to identifying the main, most acute contradictions

in modern theory and practice of teaching music, their cause-and-effect relationships and relationships, their cross influences and interactions in the educational process.

The purpose of the study is a systemic analysis of the contradictions inherent in the Uzbek musical-upbringing and educational system at the present stage of its development; substantiation of promising, pedagogically expedient ways and means of overcoming these contradictions; creation of a theoretical and methodological springboard for the further progressive movement of musical pedagogy.

The object of the research is the Uzbek musical and educational system in the unity of its contradictory components, in the aggregate of its achievements and negative manifestations, constructive and destructive tendencies.

The subject of the research is the process of teaching musical disciplines in special, professionally oriented educational institutions of the middle and higher level.

M. Danilov introduced a generalized formulation of pedagogical contradiction into scientific circulation; the latter was interpreted as a discrepancy between the requirements arising from the educational and practical tasks facing students - and the available knowledge and skills that students have, their cognitive capabilities and resources. An interesting perspective of the same problem was found by G. Kostyuk, who divorced the concepts of external and internal contradictions in pedagogy, revealing the typological features of both the former and the latter [2].

V. Zagvyazinsky, M. Makhmutov, I. Lerner interpreted pedagogical contradictions in a similar vein, albeit with a demonstration of various semantic nuances. The emphasis was placed on the fact that the basis and driving force of pedagogical contradictions are both external factors (tasks and requirements put forward by society in new historical conditions) and internal ones associated with individual and personal characteristics of the mental development of students (schoolchildren, students). According to Yu. Babansky, who tried to generalize the views of his predecessors and colleagues, the hierarchy

of pedagogical contradictions is headed by a "central contradiction", the essence of which is the discrepancy between "the needs arising in students under the influence of the teacher for the assimilation of certain knowledge, skills and abilities - and real opportunities to satisfy these needs" [3].

Contradictions were revealed in the management of Uzbek education, in the field of educational work with young people, in the forms and methods of teaching and educational activities. Special attention was paid to contradictions in the process of professional training of the future teacher.

Representatives of musical pedagogy addressed similar problems, although not often. Created in the last decades of the XX century, it was pointed out the discrepancies between the strategic goals of the professional training of a musician and inadequate techniques and methods of educational work in music classes; specific examples and illustrations of such discrepancies were given. It should be noted, however, that the aforementioned specialists spoke most often from the standpoint of practicing teachers. Based on their rich empirical experience, they, as a rule, did not set the task of studying the phenomenon of pedagogical contradiction from a scientific, theoretical and methodological standpoint.

The author of the study agrees with M.G. Mariupolskaya that "terminological formations such as "art pedagogy", "musical pedagogy", etc., strictly speaking, are incorrect from a scientific point of view." However, the widespread occurrence of these terminological "symbiosis" in the circles of specialists involved in teaching music and other disciplines of the artistic and aesthetic cycle justifies to a certain extent the use of such phrases in this study. - A B.

Therefore, for all its value and practical significance, the works of G.G. Neuhaus and his colleagues covered only one side of the problem. The other remained in the shadows, or received an inadequate interpretation. One can point, for example, to the research of S. Ovcharova, where the contradiction is reduced "de facto" to the level of an ordinary

educational task, which leads to terminological confusion and erosion of scientific and pedagogical categories and concepts [4].

Thus, it can be stated that contradiction as a characteristic phenomenon of musical pedagogy has not been specially studied so far. The content of this category has not been clarified in theoretical terms, its definition has not been given in the context of today's realities. The attributive features and characteristics of musical and pedagogical contradictions have not been determined, the ways and ways of resolving the main and main ones have not been investigated.

Consider from a theoretical and methodological point of view the category of contradiction as a special, specific musical and pedagogical phenomenon; determine the place and role of the contradiction in the practice of teaching music.

Explore the genesis and historical and pedagogical prerequisites of the main contradictions that really exist today in Uzbek musical pedagogy; to reveal the nature, essence, external and internal determinants of these contradictions; to characterize the role of contradiction in the development of musical and pedagogical theory and practice.

Analyze the objective and subjective factors influencing the nature of musical and pedagogical contradictions, determining the measure and degree of their relevance and acuteness.

To reveal the systemic nature of the main contradictions in the practice of teaching music, to clarify and concretize their internal cross-links and interdependencies.

Propose theoretically reasoned ways and means of resolving the most acute of the existing contradictions; check in the course of experimental work the appropriateness and effectiveness of the relevant methodological (practical) recommendations. the methodological basis of the study was made up of:

- conceptual philosophical provisions on contradiction as one of the basic categories of dialectics, denoting the unity and interaction of opposing, opposing principles, sides, qualities, tendencies.

- theoretical postulates developed in line with the national philosophy of upbringing and education and interpreting contradictions as an important factor in the spiritual formation of the individual;

- the philosophical and pedagogical positions of the leading Soviet didactics and psychologists of the second half of the 20th century, who considered contradiction as a source and stimulus for change, development, renewal of educational and educational systems, as a driving force in these processes;

- systemic approaches to psychological and pedagogical phenomena and processes;

- artistic and educational principles put forward by Uzbek and specialists in the field of musical education and enlightenment, as well as methodological ideas and provisions formed in the mainstream of professionally oriented musical pedagogy.

Research methods included:

- theoretical analysis of scientific literature;

- generalization of domestic and foreign historical and pedagogical experience (retrospective and analytical approach), as well as advanced pedagogical experience in the field of teaching musical disciplines;

- the use of a set of methods of the empirical level - targeted pedagogical observations and individual conversations, surveys through questionnaires, ascertaining and formative (teaching) experiments. Praxeometric methods were also used as necessary (analysis of the personal experience of a dissertation student on the problem under study, as well as an analysis of teaching and educational practice in Russian musical educational institutions of professional education.

List of used literature

1. Gutman T. The main thing to raise interest // Musical life. - 1989. -No. 11.-S. 9-10.
2. Descartes R. Compedium of Music // Musical aesthetics of Western Europe in the 17th-18th centuries. M.: Music, 1971, S. - 342-351.

3. Zemlyansky B.Ya. About musical pedagogy. M.: Muzyka, 1987. -- 140 p.
4. Igumnov K.N. On the creative path and performing arts // Questions of piano performance. M.: Music, 1973. Issue Z. - 232 p.
5. Дехконова С., Абдумуталова Г. Ш. Тенденция политизации религии и формы ее проявления в современном мире // Экономика и социум. – 2017. – №. 4. – С. 491-494.
6. Ташбаева Г. Ю., Дехканова С. Э. Роль и значение духовных ценностей как фактора возрождения национального самосознания узбекского народа // Высшая школа. – 2017. – №. 8. – С. 56-57.
7. Turgunov S. T. et al. Development of professional skills and competencies of teachers // "Tashkent" Sano-standart". Tashkent. – 2012.
8. Тургунов С. Т., Рахимова И. А. Стратегии и стратегическое управление-основа эффективной деятельности образовательных учреждений // Актуальные проблемы современной науки. – 2012. – №. 2. – С. 87-89.
9. Ismoilov T. I. Provision of information-psychological security in open information systems // Теория и практика современной науки. – 2018. – №. 1. – С. 24-26.
10. Islamovich I. T. Democracy and youth: formation of democratic values // European science review. – 2019. – №. 5-6.
11. Ismoilov T. I. Human factor in the spiritual development process // Мировая наука. – 2018. – №. 5. – С. 43-44.
12. Islomovich I. T. Academic profession and university in the context of modern institutional reforms. – 2021.
13. Ismoilov, Temurbek Islomovich (2020) "Special aspects of formation of youth's life strategy," *Scientific Bulletin of Namangan State University*: Vol. 2 : Iss. 9 , Article 37. Available at:

<https://uzjournals.edu.uz/namdu/vol2/iss9/37>