



## Analysis Of The General State Of Music Education In A Secondary School

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### ABSTRACT

The issues of musical education at school are inextricably linked with the problem of cognitive interest, since it is known that modern schoolchildren, especially teenage schoolchildren, perceive serious classical art ambiguously. Actively interested in any aesthetic activity (in preschool and primary school age), schoolchildren later often lose interest in music lessons and in the most serious music.

### Keywords:

Complex music lessons, history and theory of performance, psychology of musical perception, applied sociology, criticism.

Aimed at resolving the numerous contradictions that arise today on various levels of artistic and creative pedagogy, the theoretical and methodological provisions formulated in this section of the dissertation presuppose certain changes in the content, organization, methods and methods of educational work; are aimed, respectively, at expanding the stylistic range in the practical activities of a music teacher.

The dissertation notes that the work in question will be more successful and give better results if the main subjects of the educational process - both students and teachers - receive the necessary and sufficient information about the genesis of today's contradictions, their movement in "space and time", in line with musical and pedagogical theory and practice.

There are traced the contradictions in the approaches and definitions of the category "content" of education, which manifested themselves at a historical distance. It is pointed out that this category has long been the object of numerous discussions. What to teach, why and with what purpose to teach, what to be

guided by in teaching, these questions for centuries caused contradictory judgments, served as a reason for discussions among representatives of various national schools and pedagogical congregations. The paragraph provides an overview of the main trends in the history of Western European and Russian pedagogy - "didactic materialism", "didactic formalism", as well as trends that made themselves known in the late 19th - early 20th centuries, such as "didactic utilitarianism", "pedagogical structuralism", "copyism", etc. It is shown that different views, theories, didactic concepts arose in the history of pedagogy as a subjective reflection of objectively existing contradictions in the practice of educational work. Transforming over time, changing their internal and external appearance, their "modus vivendi", these contradictions initiated the attempts of specialists to find ways to overcome them, which served as the basis for the emergence and promotion of pedagogical ideas, hypotheses, multi-vector tactical searches.

Here, attention is drawn to the fact that already in the 19th century in Uzbek music

educational institutions, it was practiced to divide the students into different categories - "musicians performers (virtuosos)" and "musicians-teachers"[1]. In accordance with this, training trajectories were also drawn. This is the origin of one of the widespread contradictions in teaching music - the contradiction between the orientation towards a particular type of professional activity clearly indicated in the teaching - and those realities, usually unpredictable, those emergent situations that await pupils of educational institutions of professional music education at the end of the training cycle.

From the past of Uzbekistan - and the ambiguous in its consequences the impact of state ideology on the educational process. It is known that the entire upbringing and educational system of the country in the 19th century. was permeated from top to bottom with a certain ideological core, the essence of which was expressed in the triad: "Orthodoxy - autocracy - nationality." "The main attention was paid to the mastery of knowledge, skills and abilities, outlined curricula, the formation of experience of emotional-value relations (religious and moral), adequate to the principles of statehood."

Traditional for musical pedagogy in Uzbekistan is the contradiction between the attitude to hypertrophied technicism, which determined the abundant orientation of the educational process, which, in fact, acted as a centering principle of teaching, and the course towards the comprehensive development of the student's fantasy, imagination, emotional and intellectual sphere, the formation of a complex of his general and special abilities.

Of course, they were in the pre-revolutionary musical Uzbekistan of the 19th century. and large pedagogical figures who did not reduce the content of music education to elementary finger training, who worked with students on a "broad front". The pedagogical attitudes and principles of the aforementioned musicians also became the most important components in the Russian national tradition. It follows from this that, while working today to resolve contradictions in the theory and practice of teaching music, it is quite possible

and necessary to rely on the "positive" that took place in the past.

The attributive qualities and properties of this system are revealed, the ideological and semantic coordinates characteristic of it are indicated. In this regard, it is emphasized that the first post-revolutionary years were marked in the field of mass musical upbringing and education with some positive shifts and beginnings. Thus, a course for the training of comprehensively educated musicians, specialists of a "general profile" was announced publicly.

Among the positive aspects should also be attributed the focus of educational institutions of professional music education (music technical schools, universities), characteristic of that time, on the practical return of the knowledge and skills acquired by students, on bringing musical art closer to the broad masses of the people.

At the same time, the paragraph notes that the positive shifts in their totality could not compensate for the great damage that was caused in the first post-revolutionary years to the country's artistic culture. Indeed, the paradigm of music education began to change, but the changes themselves were ambivalent, contradictory, and often destructive. Real connections and mutual projections of the main parameters of the structure of musical education began to move, but it, as it soon became clear, had the character of "Brownian motion" - chaotic, spontaneous, and disorderly. Voluntarism prevailed, which entailed various "excesses" and miscalculations in work. The inept, amateurish actions of the newly-minted "kulturtrager" and their numerous creatures "on the ground" practically nullified all that valuable and progressive that was proposed by B. Asafiev, B. Yavorsky and others. Basically correct slogans were perverted and led "de facto" to exactly opposite results.

In the first post-revolutionary years, ideology swept over the entire space of Russian culture, at least its external, "visible" part. The selection of knowledge, the interpretation of the phenomena and facts of the world artistic culture, the development of motivational and axiological attitudes to the surrounding reality

- all this was subordinated to the solution of socio-political problems that were urgent at that time. The ideological orientation of the educational process was intended to become a kind of core of the student's mental image, the core of his mental, concentrating in itself all the features and properties of a person's thoughts and feelings.

Hence the genetic origins of many deformations and acute contradictions inherent over the decades (up to the mid-eighties) of the Soviet musical culture and the system of professional music education closely related to it. Hence the contours of the paradigm that determined the targets, content and forms of educational work in almost all educational institutions of professional music education in the country.

The situation begins to gradually change at the turn of the twenties and thirties. The ideological component of professional music education, naturally, remained, continuing to deform and distort the educational process, but the forms of its manifestation gradually soften, losing their former sharpness and grotesqueness.

Multidirectional, contradictory processes in the practice of teaching music (based on the work of Soviet musical educational institutions of the thirties)[2].

The initial layer - children's musical education and education - looked especially impressive in it. Millions of children and adolescents studied at the music schools that were opening at that time in almost all cities and large settlements of the country. However, the paragraph says, for all the splendor of the facade of the system, there were certain flaws, internal contradictions in it. Unobtrusive at first, they eventually became more noticeable, antagonistic in nature, came to the surface, led to very negative consequences. So, in the thirties, a hierarchical structure of management of professional music education was formed, the command-administrative style of leadership was adopted.

Thus, pedagogical collectives are actually deprived of the right to an autonomous existence, to search and creative independence, to "production initiative". A strict regulation of

the educational process is introduced and legalized; control levers are transferred to "higher authorities", the so-called "apparatus". Ultimately, he inevitably had to reveal his inconsistency, incompetence in professional and creative matters, which happened in the near future.

Undoubtedly important and necessary was the introduction into the educational process of comprehensively thought out and professionally drawn up (by the standards of their time) curricula and programs. However, their unification, their external and internal uniformity, which practically excluded any manifestations of diversification, any variability of pedagogical strategies, sharply limited the creative search activity of musical educational institutions. All this could not but lead over time to very negative consequences. Suffice it to refer in this regard to the state of affairs in children's music schools in the country, where all students, regardless of their natural data, professional capabilities, interests, inclinations, were taught a single and uncontested course in teaching prescribed by those directive and setting documents (curricula, programs), which were mentioned above.

And one more significant factor should be highlighted in the retrospective of the Soviet musical culture of the thirties. At this time, the practice of performing music competitions began, which, as it soon became clear, had a serious impact on the entire system of music education in the country. It was the contests with their special, specific requirements for the professional training of young musicians, their determinants and diverse cause-and-effect relationships that laid the foundation for a whole range of negative phenomena and negative trends in the practice of professional music education.

The latter began to determine the practice of music educational institutions in almost all the main areas and parameters of their activities. From the very first years of professional studies, a musician student faced a rigid system of selections, checks, competitions, all sorts of control and selection activities, which were essentially modifications of the

same competitions, only of a different format and scale. This circumstance determined both the strategic goals of teaching and the methods (methods)[3] of teaching and educational work of teachers. In fact, everything in the educational process was focused on various events of a competitive plan - the nearest, or more or less distant in time. Competitions determined the professional mentality of the teaching corps, determined its motivational sphere, the orientation of interests, motives; the same factors predetermined the paradigm of teaching and educational actions. The study notes that the mentality in question, passed on from teachers to students, formed certain "orienting reflexes" in the latter in learning. There was a clearly expressed focus on participation in one or another musical competition, which determined the very nature of educational work, its forms and methods. Institutions of professional music education more and more began to resemble, according to G. Kogan, "incubators of laureates", distorting the normal paths of artistic maturation of students, adapting - often from the first steps of learning - the individualities of musically gifted children to the stereotypical requirements of competitions.

Competitive practice ("competition mania") in combination with a parallel operating system of constant and strict control "from above" gave rise to a certain paradigm of educational activities of music educational institutions. Training had, as a rule, a narrowly specialized focus, focused on limited, local areas of work, was characterized by a workshop isolation and isolation. Learning tasks were artificially narrowed down, reduced to purely functional aspects, to the demonstration of external "indicators" in work.

The style of work of the teacher, known as the notorious "coaching", has become widespread. The term "coaching" in teaching music has a very definite meaning. The teacher does not so much develop the student as artificially pulls him up to the required result, which is usually the performance of musical works. Coaching is the essence of the camouflage of the student's creative passivity, camouflaging it with an external perfection,

polished musical performance. Pedagogical "coaching" naturally mates with the authoritarian style of the teacher's work, one thing here follows from the other. Communication between a teacher and a student is based in this case on the formula "do as I do" ("think like me", "feel like me", "interpret music like me")[4]. pedagogy, practically excludes the student's creative initiative, his right to his own position in the creative process.

Authoritarianism as a pedagogical phenomenon characteristic of the Soviet education system in general, and music education in particular, had one more consequence: standardization, uniformity of approach to students.

Everything that was discussed above: both the clearly defined functionalism of the actions of music teachers, and the uniformity of the educational trajectories of students, and the orientation of creative youth towards local, limited-range types of professional activity, and pedagogical authoritarianism - entered into a visible contradiction with the tasks of artistic and aesthetic and individual and personal development of students-musicians-comrade. Moreover, in the fifties and eighties, this tendency became more and more intensified, acquiring clearly visible outlines. Formation of a complex of musical abilities, artistic and creative thinking, enrichment of the spectrum of emotions and feelings, expansion of the sphere of general aesthetic interests and needs, drives and demands of students - tasks of this kind faded into the background, giving way to the enhanced development of professional and technical ("craft")[5] skills and skills, focused technical training. As a result, graduates of professionally oriented music educational institutions were often unprepared for the realities of life that they had to face in their subsequent professional activities.

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