



Theoretical And Methodological Basis Of Overcoming Contradictions In Modern Musical And Educational Practice

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ABSTRACT

In the state studied nesootvetstvie praktiki obucheniya, osnovannoy na predmetno-L distsiplinarney razdroblennosti, razobshchennosti blokov znaniy, karakteru i stylistike budushchey deyatelnosti spetsialista v oblasti muzykalnoy kultury; deyatelnosti, kotoraya vseгда i vo vsekh sluchayax, vne zavisimosti ot vida i «janra» sinkretichna i tselostna v svoey osnove.

Keywords:

Pedagogical means, mechanisms of realization, pedagogical technologies, technical equipment, educational process.

The term "pedagogical means", as well as blizkoe emu on the meaning of vocabulary "mechanisms of realization of pedagogical tseley", rather than all that is needed in the special definitions. V dannom sluchae im oboznachaetsya ves kompleks pedagogicheskix tehnologij, obektov i predmetov uchebnoy deyatelnosti (vklyuchaya i materialno-tehnicheskoe oborudovanie), priemov i sposobov prepodavaniya, psichologo-pedagogicheskix mekhanizmov vzaimodeystviya dosteya nnya protsessa dnechenya vospennika-vospnen-vospi-vnos vsyakom sluchae, for maksimalnibo priblijeniya k ix realizatsii. Imenno na etom urovne i vznikaet bolshinstvo protivorechij, prisushchix otechestvennoy muzykalnoy pedagogike na sovremennom etape ee razvitiya.

Fakticheskaya nesostykovannost trex strukturoobrazuyushchix komponentov uchebno-vospitatelnogo protsessa v muzykalnyx uchebnyx zavedeniyax: obucheniya kak «osnashcheniya» [1] molodogo spetsialista neobxodimymi znaniyami, umeniyami, navykami; vospitaniya kak protsessa sotsializatsii lichnosti, vvedeniya ee v

realnyy context vremeni i obshchestvennogo bytiya; prosveshcheniya kak tselenapravlennoy priobshcheniya uchashchey molodeji k duhovnym tsennostyam mirovoy kultury.

Neadekvatnost Snapshot informatsionno transliruyushchey paradigm obrazovaniya, prochno ukorenivsheysya massovom muzykalno pedagogicheskom obixode, ekzistentsionalnym osobennostyam vospriyatiya xudojestvenno obraznogo myshleniya uchashchixsya, predpolagayushchim delayushchim neobxodimymi obuchenii organichnyy synthesis ratsionalnogo emotsionalnogo [2], abstraktnogo konkretnogo, obshchego edinichnogo.

The absence of a special orientation in teaching to form students-musicians: a generalized by the register and levels of professional ideas, b creative in nature skills and abilities. Ignoring the tasks associated with the development of the ability of graduates of music educational institutions to adapt in real life conditions, to regulate and correct, depending on the current situation, goal-setting processes, to identify and formulate

professional (and individual-personal) problems of primary importance [3], to find possible ways their solutions.

Inconsistency of teaching practice based on subject-L disciplinary fragmentation, disunity of knowledge blocks, the nature and style of the future activities of a specialist in the field of musical culture; activity, which is always and in all cases, regardless of the type and "genre", syncretic and holistic at its core.

Separation, practical isolation ("fenced off") [4] of traditional techniques and methods of teaching disciplines of the artistic and aesthetic cycle from modern trends in the world pedagogical theory and practice, in particular, from new pedagogical technologies based on the wide use of technical teaching aids (audio and video recordings, computer technology, distance learning, etc.) [5], relevant to the nature and nature of the comprehended phenomena, objects, patterns.

The unresolved problem of the optimal use of information and communication capabilities of modern technical teaching aids in the practice of teaching music and other types of art, as well as the unresolved problem of the organic combination of new information technologies with the "human factor" in teaching.

The underdevelopment of the complex of skills and abilities that ensure professional self-movement and self-development of young specialists graduating from musical educational institutions of higher and secondary vocational education.

Unaccustomed for the overwhelming majority of music teachers to perform the function of a facilitator - an assistant, advisor, authoritative consultant of a student (but not a mentor!), Directing his creative search actions, helping him navigate among the arrays of professional information.

The prevalence of narrowly professional ("artisan") approaches to teaching music over comprehension and assimilation in the mind of a student-musician of the hierarchy of spiritual values developed in the depths of the national artistic culture. As a result, the formation of an arsenal of performing ("technical") techniques and means among students-musicians begins

to function as an end in itself; priorities shift, technology develops and improves in learning for its own sake.

The contradictions listed above are in an integrative unity, while each of them generates, initiates other contradictions - derivatives, branching off from the main and main ones, which are genetically second-order contradictions, although sometimes no less significant in their scale and consequences.

Cognition of the laws of the formation and development of pedagogical systems (including musical and pedagogical) should be carried out - along and simultaneously with other cognitive-analytical methods through knowledge of the nature and characteristics of the contradictions that arise at one stage or another of the evolution of these systems. Contrary to the assertions (P. Feyerabend) about the absence of completely reliable and error-free methods of cognition in the humanities, there is reason to believe that the method of studying and cognizing pedagogical phenomena through the analysis of contradictions is quite reliable, methodologically sound and scientifically sound.

In connection with the above, one should not equate the concepts of "contradiction" and "conflict". The conflict can be caused by reasons of a subjective, casual (accidental) [6] nature, be transient in time, liquidated by quick and prompt intervention. Contradiction, understood as coexistence within a certain unity of mutually exclusive and, at the same time, mutually complementary sides, presupposes both a deeper essential basis and a longer existence. At the same time, multidirectional tendencies in pedagogical contradiction ultimately lose their substrate clarity and specificity, giving rise to a new situation and a new, often stochastic opposition of the parties in pedagogical reality.

The resolution of contradictions in musical pedagogical practice is a dialectically complex process that fuses objective and subjective, natural and emergent, logical and stochastic, real and virtual in an organic unity. There are contradictions that are resolved in the course of time by themselves, due to their

inherent immanent qualities and properties (just as contradictions in nature are resolved); there are other contradictions, the removal of which is the result of reasonable and purposeful human actions. In the second case, it is necessary to know the genesis, characterology, substantial qualities and properties of contradictions, and in their special, specific for each type of activity, variant.

The phenomenon of contradiction in the theory and practice of teaching music is analyzed; the genetic origins and patterns of the evolution of pedagogical contradictions are considered; the specificity of their manifestations in various spheres of pedagogical activity, in particular in the "pedagogy of art", is characterized.

The complex, multilevel structure of pedagogical contradictions is revealed, their systemic nature is shown. The internal connections and interdependencies of contradictions in pedagogy are revealed, such concepts as "unity", "integrity", "interaction", "mutual exclusion", "structural component", etc. are characterized in this context.

It is noted that not all contradictions can be found in the course of direct and immediate observation of the pedagogical process; not all dialectically contradictory pedagogical phenomena and facts can be understood and adequately assessed at the empirical level. The most complex fundamental pedagogical contradictions require in-depth historical and theoretical analysis, imply consideration in the dynamics of their formation and development, in the course of changing their modus, that is, forms and ways of existence. The study emphasized that a contradiction, in contrast to a conflicting pedagogical situation, is not a state, but a process.

The ways and means of resolving pedagogical contradictions are analyzed; it is shown that a certain part of them can be removed as a result of purposeful and consistent ("adequate") [7] human actions. At the same time, it was emphasized that not all contradictions can be eliminated through direct, imperative human intervention, through the use of administrative and managerial

levers. A retrospective analysis of Russian (Soviet) pedagogy shows that the voluntaristic elimination of one of the components of a really existing contradiction, the artificial suppression of one of the opposites that form a single whole, usually leads to negative consequences - to the suspension or distortion of the movement of pedagogy in "space and time."

The study theoretically substantiates the position according to which the "splitting" of a single pedagogical whole into multidirectional tendencies, "vectors of movement", etc., their internal opposition ultimately leads to the fact that these tendencies and "alternatives" gradually become obsolete, exhaust themselves; they merge into a new quality, thereby laying the foundations for new contradictions of a higher level. However, always and under all circumstances in artistic and creative music pedagogy there will be a contradiction between strategic educational and educational ideas - and their practical implementation; between the requirements of the new, emerging - and canonical attitudes, traditional methodological approaches; between the potentialities of pedagogy as a special kind of human activity - and the results achieved.

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