



Methodology Of Experimental Study Of Mastering Classical Music By Teenagers

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ABSTRACT

Theoretical substantiation development and experimental verification of forms and methods of using popular classics for the development of classical music by adolescents in a comprehensive school. Popular classics are a combination of the melodic basis of classical music and the most characteristic expressive means of pop music or jazz into a single whole.

Keywords:

Musical storytelling, differentiation and integration of musical material, emotional drama, collective reflection, traditional methods.

In conclusion of the paragraph, it is concluded that the huge and, at first glance, absolutely stable system of Soviet professional music education contained a large number of internal contradictions that grew over time, exacerbated, undermined the system from the inside, making it increasingly urgent and urgently necessary to reform it.

As time has shown, she was on the side of those who believed that many defects, flaws and contradictions of Soviet musical pedagogy were practically inevitable, were objectively natural, were a kind of attributive properties of the era - just as the achievements that fell on this era were also natural.

The paragraph emphasizes: it was unrealistic to expect that the reform that began during perestroika (the organization of music and educational complexes "school - college - university"; diversification of education; granting more rights and freedoms to institutions of professional music education)[1] will immediately bring tangible results. The course towards the democratization and humanization of music education, which is not adapted to the real practice of teaching with its well-established traditions and norms; the

course, which was insufficiently developed from the scientific, theoretical and methodological points of view, did not in itself mean and could not mean radical and rapid changes for the better. Noting the instability of new trends, trends, organizational and structural transformations, experts warned that the attitudes and guidelines proclaimed at the turn of the 80s and 90s will remain "chimerical" until they are filled with new psychological and pedagogical content over time.

Heterogony of problems and internal contradictions "[2]. It is stated here that significant difficulties during the period of reform arose unexpectedly in the very thick of the educational environment. Aware of the need for changes, the musical and pedagogical corps, to a significant extent, remained at the same time inactive, inert, lack of initiative. (The postulate was confirmed, according to which psychological, mental transformations in personality occur more difficult and slower than transformations in the environment, in society). Pedagogical conservatism actually acted as a force that contributed to the prolongation of outdated pedagogical norms,

customs, and approaches. The study examines the reasons for this phenomenon.

However, the problems of this stage of reform were not only in the traditional conservatism of practicing teachers, who retained their views, beliefs, motivational and axiological priorities that had formed in pre-reestroika times. Student youth also contributed to the lack of mobility, lack of elasticity and dynamism of the national musical educational system. It turned out that many of those who studied in professional music educational institutions (schools, colleges, universities)[3] are not ready for major changes in their activities, for a new look at the profession and their place in it. The long-term domination of authoritarianism in the country in its various forms and incarnations could not but bear fruit. The inertia of cognitive thinking, passivity in the processes of cognition, unpreparedness for dialogical forms of communication with teachers, the internal lack of freedom of youth consciousness, cultivated in the country for decades, conformism and civic neutralism as a life position characteristic of several generations of Soviet youth - all this was clearly revealed at the stage reforms. It was also confirmed that the activity of a teacher, even a progressive thinker, is impossible without relying on those whom he teaches.

The paragraph also examines some other contradictions that emerged at the initial stage of reforming the system of professional music education, in particular, the contradictions that arose in the very structure and organization of the educational process as a result of the introduction of the formula "bachelor's - master's", which is unusual for domestic pedagogy.

It is indicated that the functions of pedagogical contradiction, its role as an impulse for movement and development did not remain unnoticed by theorists and practitioners of pedagogy. At the same time, no serious attempts have been made to classify the contradictions for one reason or another. Some experts considered it necessary to emphasize some contradictions, while others pointed to others. Most often, the specificity of

contradictions in relation to one or another particular area of pedagogy, one or another type of educational and educational activity, that is, their special professional stratification, was also ignored.

Meanwhile, the contradictions existing in pedagogy are quite possible, and even necessary, to be considered in the form of a compound V; structures, the vertical axis of which indicates the level of education (primary - secondary - higher)[4], and the horizontal axis indicates the specificity, profile, "specific" and "generic" features of pedagogical activity. Thus, the contradictions in the field of professional music education have their own rather characteristic features and characteristics. Growing out of the foundations common to domestic pedagogy, being determined by the same deep determinants (sociocultural, socio-political, economic), these contradictions in their totality represent a certain special hypostasis of the educational system, marked by quite definite specifics and distinctive features.

In accordance with their hierarchical positions in the integral structure of pedagogical contradictions, their significance in modern teaching and educational practice, contradictions in this study are differentiated on the following grounds:

- The contradiction between the actual requirements that are presented by today's Russian reality to: the educational function of music as an art form; graduates of educational institutions of professional music education, called upon to implement these functions in practice, - and the real educational potential that the Russian music pedagogy currently has, the concrete results that it achieves in this regard. This contradiction is one of the central and most acute, generating many others.

- Contradictions in the relationship between music teachers and student youth, in the nature and style of these relationships. The study emphasizes that the relationship (educational, business, extracurricular)[5] between modern teachers and students does not lend itself, of course, to any one-sided, simplified measurements. These relationships are a complex, multicomponent socio-

psychological-pedagogical structure, where the connections between the individual components are not linear, but multi-level, appearing on different "floors" of the educational process, reflecting the communicative-informational, coordination-organizational, emotive and other functions of the interpersonal communication. Accordingly, these relationships should be considered from different positions and from different angles. However, in this case, we are talking about a fundamentally important parameter indicating the measure and degree of consideration by teachers of the characteristic features of the current generation of student youth, taking into account the sociopsychological specifics of this generation, determined by the conditions of place and (most importantly) time.

The point is that there is every reason to state a serious contradiction that has emerged in recent years between the new generation of students with its special characterology, due to the well-known changes in Russian society, its mentality, self-awareness, sociopsychological attitudes, attitudes - and a certain part of the teaching corps, based on their contacts with young people to the traditional, largely outdated typology of relationships, to methods and methods of interpersonal communication and interaction that do not correspond to the spirit of the times. This contradiction is one of the main and most significant in terms of its consequences in teaching practice.

- The contradiction between the goals that are declared by musical pedagogy and the means (methods, methods) of achieving, realizing these goals. The goals in the writings of leading domestic specialists are indicated, as a rule, as follows:

a) freedom and independence in the choice of ideological and axiological guidelines for each of the subjects of the educational process;

b) the formation of a complex of natural abilities of a student, his intellectual and emotional-volitional resources with an emphasis on enhancing creatively proactive, independent thinking;

c) creation of optimal conditions for self-realization (self-actualization)[6] of the

personality; identification of factors that stimulate and intensify these processes;

d) mastering basic professional knowledge, skills and abilities necessary, on the one hand, for the successful starting activity of a young musician in a particular specialty, on the other hand, for his possible retraining and subsequent adaptation in related branches of culture, more or less in contact with the main% of the profession of this individual;

e) overcoming the empirical routine and cliché in professional music education; search for promising theoretical and methodological approaches to the educational process, taking into account the main trends and prognostic guidelines in line with the development of advanced pedagogical thought.

So, the goals of music education (their list could be continued) are multistage in structure, having at the same time a "common denominator": the training of an erudite, harmoniously developed specialist, equipped with universal professional knowledge, skills and abilities, capable of carrying out various activities in line with main profession.

However, the dissertation says, it is necessary to state an obvious discrepancy between the goals and methods (techniques, methods) of educational work, which are widespread in music schools, colleges and universities. The goals and methods ("mechanisms") of their implementation, as a rule, are not relevant in relation to each other. The section provides specific examples of such inconsistencies and discrepancies. In this regard, it is said about the absence of strong integrative ties between different * blocks of academic subjects, which contradicts the attitude towards the transdisciplinary, universal development of the student-musician. The author points out the dominance of authoritarian, imperative-attitudinal teaching methods, which result in a passive, lack of initiative attitude of students to classes. In this regard, it is emphasized that the personal and professional appearance of a graduate of a music educational institution of higher or secondary vocational education directly depends on his thesaurus, his personal "storehouse" of life perceptions, impressions,

individual creative contributions, initiatives taken during training. The authoritarian method of teaching in any field, and especially in the field of art, enslaves the thesaurus of a young person, prevents its replenishment, inclusion in relevant activities.

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