



MUSICAL PEDAGOGICAL SKILLS OF A TEACHER OF MUSIC CULTURE

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ABSTRACT

In this article, the author reveals the topic “Musical pedagogical skills of a teacher of music culture”, which is one of the main goals set for a music teacher.

Keywords: Uzbek people, music education, music, research, pedagogical experience, creativity, purpose of teaching, relevance, pedagogical creativity, object, teacher of music culture, musical pedagogical skills, creative orientation, opportunity, activity

INTRODUCTION

The current state of world society directs pedagogical science and practice to search for updated methods and means of training future teachers as creative individuals capable and ready to perform professional functions in conditions of social change. That is, in the new conditions of social development, the problem of pedagogical creativity has become one of the central issues. This fact determines the change in the content of professional training, including the work of primary school teachers.

Music and national spirituality. The Uzbek people are a great nation that has made a huge contribution to the historical development of the world with its ancient science, literature, art and culture.

It is not for nothing that the President of our country, Shavkat Miromonovich Mirziyoyev, said that “Independence for us, first of all, is to take our destiny into our own hands, to manage it, to realize our identity, to restore our national values and traditions, to maintain peace, tranquility and harmony in every home.”

The main part. Indeed, it is impossible to strengthen and stabilize independence without solving problems directly related to culture and education, without achieving that the ideas and concepts of independence are deeply embedded in the minds of the people and become their beliefs.

National revival is a very broad, deep, and complex historical process that encompasses all spheres of our nation's life - economy, politics, spirituality, science, language, history, traditions, crafts, architecture, and all issues directly related to human development.

Music also plays an important role in the development of our national spirituality. It is one of the oldest and, at the same time, most widespread and deeply rooted areas of national music art. Music also reflects real reality. The influence of music on our national spirituality is so great that science has long proven that it can cure patients.

Reality is an objective reality that represents natural and socio-historical phenomena. In a broad sense, it represents the existing universe, the world, the content of existence, while in a narrow sense it means specific objects, events, and processes.

Abu Ali Ibn Sina attached great importance to the influence of music and put forward the idea that some mental illnesses can be treated with musical melodies.

The great philosopher Abu Nasr Al-Farabi (873, Farab city - 950, Damascus) expressed his valuable thoughts on the types of melodies in music theory, the causes of their origin, and their spiritual and psychological impact on a person in his books "The Great Book of Music" and "The Virtue of Sciences and Arts" and "A Word on Music".

Al-Farabi was not only a theorist in music science, but also a practitioner. He himself was a famous musician, a wonderful musician and composer, and the inventor of a new musical instrument. Reflecting on the amazing magical power and miraculous effect of music, Al-Farabi says in his work "On the Origin of Sciences": "This science is useful in the sense that it brings order to a person who has lost his balance, perfects a people who have not reached perfection, and maintains its balance."

In particular, in national culture, music opens up a world of high feelings, pleasures and passionate ideas. It makes people spiritually rich, pure and perfect. A child can feel music even before he can hold a pen in his hand or read or write. Often, these first impressions affect the formation of attitudes towards music. Therefore, attention is paid to music education in the main directions of reforming general education schools. Music, first of all, softens the feelings of children. It awakens many human qualities in them, such as the feeling of musical works. Of course, literature, history, sports and other areas play a large role in the development of human qualities. Therefore, poetry and music always live side by side. They are born under the influence of nature, and are also formed in preschool educational organizations and general secondary schools. Music culture classes educate students not only in terms of elegance, but also in a broader sense, spiritually and morally. It would be good if our melodies and songs, which have been passed down from generation to generation, have withstood the test of time, and embody the dreams, thoughts and aspirations of the people, were given a wider place in the programs of all types of schools and pedagogical institutes. The great writer of our time, the world-famous writer, the author of works in Kyrgyz and Russian, whose works have been translated into 174 languages of the world, Chingiz Torekulovich Aitmatov (1928-2008) writes in his novel "Kunda": "Life, death, love, passion and inspiration are all expressed in music, because through music we achieve the highest freedom, for which we have fought throughout our history, starting from the times when our minds were enlightened, but we achieved it only through music." The musical masterpieces created by our people find their devotee in every moment - in education, labor, social relations. National music teaches us to perceive and appreciate the beauty of surrounding phenomena, equips us with a delicate taste and free thought, and expands the spiritual world. Therefore, it is not for nothing that music is called a philosophy without words.

Music can soften the human heart, awaken in it feelings of love and compassion, which testify to faith. At the same time, the content of the maqoms also has the task of artistically expressing the ideas of the Sufi doctrine, which are in accordance with the ideology of the great state. Naturally, the study of these complex scientific issues is entrusted to musicologists who are well-versed in all aspects.

The role of music in the development of the consciousness of the younger generation. Human education, maturity, has always been one of the most pressing problems of any society. Because the formation, development, and prosperity of a society depend on its education in this society.

The inclusion of the phrase "Uzbek music", which represents the name of the nation, living melodies and songs, and their scientific foundations, as a priority concept in the title is a sign of the demands of the times and social needs. Indeed, Uzbekistan has always been a land of universal musical values: common folk creativity formed on this land over the centuries, as well as various types of popular and classical melodies and songs, epic paths, and entire maqom complexes, have survived as the current traditions of Uzbek music, and the scientific potential of treatises and musical notations created by scholars still amazes today.

Although the authors of the ancient examples of our valuable musical heritage are unknown, they live in the memory of the nation in the form of a unique stable basis - text. Famous maqom yulks such as Rost, Nav, Ushshaq and others, countless melodies such as "Feruz", "Tanovar", "Munojot" have not lost their charm over the centuries, as if they were written in writing. The thorough development of the foundations of melody, meter and form of these classical works is beyond doubt. However, they were created as a specific musical work (classification-composition) at some time and by some accomplished composer (synonym of the word composer). Due to its high artistic and social significance, this heritage has been passed down from generation to generation, becoming the property and spiritual nourishment of the whole nation. This is the life-giving power of our living musical values.

So, the absence of authorship or the lack of writing is not a defect in the samples of our musical heritage, but rather a way of life. In this regard, it is natural to use the adjectives classical or classical in relation to a huge and significant part of such works. Recently, in musical terminology, it has become common to call this layer of our heritage, which has consistently become a reliable tradition, traditional (traditionalized).

Giving the ratio of traditional to classical music is not a new concept. I would like to add to our above idea: Al-Farabi, in the introduction to the "Big Book of Music", specifically notes the importance of educational traditions in the establishment of musical works among listeners. Al-Farabi calls the feelings (feelings) formed in the form of tradition and one of its beautiful forms (forms) musical and technical (art) "applied musical art". "It is clear that some of the foundations of the art of music are taken from traditional (theoretical) sciences, some from natural (physics, acoustics) sciences, some from the art of geometry, some from arithmetic, and some from the art of applied music. However, what we have given is more than that, it is taken from traditional foundations and theoretical sciences."

Before teaching about the role of music in developing the consciousness of the younger generation, let's learn about what consciousness is.

Consciousness is the highest form of psychic activity. It is a phenomenon peculiar only to man. The question of consciousness, its essence is one of the oldest problems. Initially, attempts were made to explain consciousness within the framework of religious and mythological views. The religious explanation of consciousness is based on interpreting it as a divine phenomenon, a miracle created by God. In many religions, human consciousness is described as a manifestation of the great divine mind. Although the roots of such views are very ancient, they still have many supporters. Anyone who recognizes the creation of the universe and man considers consciousness to be the power of the Creator.

The second direction in explaining the essence of consciousness is to understand consciousness as a reflection of the material world in the human brain, interpreting it in connection with the activities of the human body. At the same time, within the framework of such approaches, which received the name of the materialistic direction, cases of distorted interpretation of the essence of consciousness also appeared. According to the representatives of the movement called vulgar materialism, just as the liver produces bile, the brain produces consciousness. As a result of this approach, the conclusion is drawn that consciousness is not an ideal, but a material phenomenon. However, bile can be seen, but consciousness cannot be seen or touched. In fact, the history of consciousness is connected with the history of the beginning of the formation of man as a person. Since man is both a biological and social being, consciousness is also a product of biological and social development. Consciousness consists of human thoughts and feelings, sensations, imagination, will and views. Self-awareness, memory, will, speech are the main aspects of consciousness.

Intuition is the analysis in the brain of certain properties of objects and phenomena in the world. It arises on the basis of the action of matter on the sensory organs and the excitation of the nerve center of the cerebral cortex. Intuition is the first stage and component of knowledge of the world. On the basis of sensations, forms of sensory cognition such as perception and imagination arise. Depending on the specific properties of external stimuli, all sensations are divided into bodily sensations (touch), visual sensations, auditory sensations, olfactory sensations, gustatory sensations (taste) and other types. Sensations arise in physical, physiological, and psychological processes. In the physical process, any objects and events affect the sensory organs and excite the peripheral endings of the corresponding sensory nerve. In the physiological process, excitation passes through the nerve conduction pathway to the corresponding central cell system of the cerebral cortex. In the psychological process, during nervous excitation, an analysis of the stimulus that affected us occurs and it turns into synthesis - perception arises. The sensory organs are associated with the activity of the large hemispheres of the brain. In humans, the sense of sight occupies a leading place in the knowledge of reality. Senses can be divided into 3 types depending on where they are located:

- 1) exteroceptors - these are located on the surface of the body, including the senses of sight, hearing, smell, taste, and touch;
- 2) interoceptors - sensations inside our body, including sensations in the intestines, liver, and lungs;

3) proprioceptors - located in muscles, tendons, and ligaments. All senses have their own characteristics and laws.

General laws of senses The emergence of sensations occurs on the basis of certain laws.

Imagination is a person's ability to spontaneously create or deliberately construct images, ideas of objects that were previously not perceived or not perceived at all in the experienced experience of the imaginer in a holistic form (for example, historical events, the supposed future, unperceived or non-existent world phenomena, for example, supernatural heroes of fairy tales, legends, etc.). A person's ability to create images, imaginations, ideas and manipulate them plays an important role in such mental processes as modeling, planning, creativity, play, memory, thinking.

In the modern conditions of modernization of education around the world, schools are faced with the task of developing basic competencies in schoolchildren of all ages, including: creativity, cognitive and constructive abilities, independence in activity and the ability to self-study.

Imagination - L.S. Vygotsky, V.V. Davydov, O.M. Dyachenko, A.I. Kirillova, E.E. Sapogova, Yu.A. Poluyanov and other researchers believe that the basis of human creativity is the development of imagination.

The problem of developing imagination is especially relevant today, when adults are striving to quickly develop the child's intellectual abilities in order to prepare him for school. According to some psychologists, today the information that a child encounters in kindergarten is becoming increasingly didactic. It is dominated by educational elements, not playful or stimulating imagination and creativity. Such specific types of activity as games, drawing, modeling and design are increasingly being squeezed out of children's lives. All this leads to a loss of interest and motivation for learning in most primary school students and causes early psychological exhaustion of the child, fragility of his psyche already in kindergarten.

A favorable age for developing imagination is preschool age. According to L.S. Vygotsky's periodization of mental development, imagination is the central new formation of preschool age. There are also wide opportunities for the development of creative imagination in primary school age. The work of many domestic and foreign psychologists L.S. Vygotsky, A.Ya. Dudetsky, O.M. Dyachenko, G.D. Kirillova, E.E. Kravtsova, N.N. Palagina, E.M. Gasparova, N.Ya. Mikhailenko, A.G. Ruzskoy, M.K. Shcherbak, V.M. Ivina, T.V. Smirnova, I.P. Rumyantseva, V.G. Kudryavtsev, V. Sinelnikova and others is devoted to the study of the development of imagination in children of preschool and primary school age.

At the same time, such issues as the development of verbal and non-verbal imagination in preschool and primary school age, the influence of various educational programs on the development of children's creative imagination, the influence of the teacher's verbal and non-verbal imagination on the development of these types of imagination are not fully understood.

Varietal programs are mainly aimed at developing children's imagination. Some of these programs describe in sufficient detail the forms of implementing the task of developing creativity in children. However, in practice, teaching a child in these programs does not always contribute to his creative development. Some A.K.

Dusavitsky, A.K. Markova, M.I. Lukyanova and other psychologists note the influence of the psychological qualities of the teacher on the process and result of his activity. These and other authors (V.I. Slobodchikov, E.I. Isaev, S.G. Kosaretsky) note the importance of a creative approach in the implementation of program tasks and highlight the features of a creative personality.

Thus, on the one hand, the importance of developing the imagination of preschool and primary school children, and on the other hand, the insufficient study of psychological factors that influence the development of this mental process, make our topic relevant.

Imagination is the basis of visual-figurative thinking, which allows a person to manage the situation and solve problems without the direct intervention of practical actions. It helps him in many ways in life situations where practical actions are impossible or difficult or simply undesirable. For example, in modeling abstract processes and objects.

Imagination is one of the forms of mental reflection of the world. The most traditional point of view is to define imagination as a process (A. D. A. Petrovsky and M. G. Yaroshevsky, D. G. Kazakov and L. L. Kondratiev, etc.). Domestic authors also consider this phenomenon as an ability (V. T. Kudryavtsev, L. S. Vygotsky) and as a specific activity (L. D. Stolyarenko, B. M. Teplov). Given the complex functional structure of imagination, L. S. Vygotsky considered it appropriate to apply the concept of a psychological system to it.

One type of creative imagination is fantasy. According to E. V. Ilyenkov, the traditional understanding of imagination reflects only its derivative function. The main thing is that it allows you to see what is there, what lies before your eyes, that is, the main task of imagination is to transform an optical phenomenon on the surface of the retina into an image of an external object.

Functions of imagination. Imagination is part of the general mental process of a person and performs the following functions in the psyche:

- reflecting reality in images, as well as creating the possibility of using them, solving problems;
- regulating emotional states;
- regulating cognitive processes and the state of a person, in particular, perception, attention, memory, speech, emotions;
- forming an internal plan of actions - the ability to implement them internally, manipulate images;
- the process of planning and programming events, drawing up programs, assessing their correctness, and implementing them.

Imagination and cognitive processes. Imagination is a cognitive process, the specificity of which is the processing of past experience.

The relationship between imagination and organic processes is most clearly manifested in the following phenomena: ideomotor movement and psychosomatic illness. The theory and practice of psychotherapeutic influence are built on the basis of the connection between the images of a person and his organic states. Imagination is inextricably linked with thinking. According to L. S. Vygotsky, the statement about the unity of these two processes is permissible.

CONCLUSION

Both thinking and imagination arise in a problematic situation and are caused by the needs of the individual. Both processes are based on leading reflection. Depending on the situation, the amount of time, the level of knowledge and their organization, the same task can be solved with the help of both imagination and thinking. The difference is that the reflection of reality carried out in the process of imagination occurs in the form of vivid images, while in the processes of thinking, anticipation occurs through generalization and working with concepts that allow indirect knowledge. environment. The use of one or another process depends primarily on the situation: creative imagination operates mainly at the stage of cognition, when the uncertainty of the situation is sufficiently large. Thus, imagination allows you to make decisions even with incomplete knowledge.

Imagination is part of perception, affects the creation of images of perceived objects, and at the same time, is itself dependent on perception. According to Ilyenkov's ideas, the main task of imagination is to transform the optical phenomenon of light waves irritating the surface of the retina into an image of an external object.

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