



Development Methods of Teaching Disciplines Orchestric SpecializationsII

Nosirov Dilmurodjon Tursinovich

Head of the Department of Music Education, Kokand State Pedagogical Institute

Abstract: *The article notes that one of the reasons for this state of affairs is the unsatisfactory performance of many music vocational education institutions. The management, teaching staff are not always able to orient themselves in the new socio-cultural conditions, find the vectors of educational work that are necessary today, and properly prepare musical youth for the realities of their future professional activities.*

Key words: *training of a specialist conductor, musical art, socio-cultural conditions, professional education*

Date of Submission: 10-09-2021

Date Of Acceptance: 23-10-2021

Outdated musical and pedagogical technologies are in use, methods of teaching have lost their effectiveness, and vague targets in teaching. Meanwhile, it is musical educational institutions, and primarily those located on the periphery, that could do a lot for the general "enlightenment" of the musical atmosphere in today's Uzbekistan. Traditions of this kind have long existed in the country; the task is to study and generalize the experience of the past, to adapt it in relation to the current conditions, to make the necessary adjustments to the current paradigm of musical upbringing and education.

"On the question of the philosophical-aesthetic and psychological-pedagogical substantiation of the process of musical upbringing and education." The activities of domestic musical educational institutions would be more successful if they were based on theoretical and methodological principles arising from the philosophy of musical education and upbringing that is relevant to the spirit of the time. In Uzbekistan, it is indicated in the dissertation, for a long historical period (more than one and a half centuries) [1] there existed - and continues to exist - a national music-pedagogical school, a school as an integral community of aesthetic and professional norms, views, attitudes, assessments, principles of work with students ... However, the philosophy of education is a category of a different, higher order than the school. In the first case, that is, at the level of a philosophical approach to education (including music), the issues of goal setting, meaning, purpose and essential foundations of education come to the fore; in the second, there are quite specific pedagogical regulations directly related to the educational process and teaching methods.

This section discusses the main trends and trends that were established in the XX century. in Western Europe, the USA, Japan, South Korea within the framework of the philosophy of music education, created by the efforts of many Western experts (musicologists, philosophers, teachers, culturologists) [2]. The characteristic of such directions as "musical utilitarianism", "musical aestheticism", etc. is given. It is noted that none of these directions can be mechanically transferred, reproduced on Russian soil. Uzbekistan needs its own philosophical and pedagogical concept in the

field of artistic and aesthetic (musical) upbringing and education, which: but would be correlated with national spiritual traditions; would meet the needs of the time, would be relevant in relation to the current socio-cultural situation in the country; It would fill various types and forms of educational work with new content, activate students' interest in classes, liberate the inner, mental strength of young people, their creative potential, initiate the processes of self-movement and self-development in learning.

The author considers the present study and the results obtained in it as a possible component of the foundation of the philosophical and pedagogical concept of education - in its special, specific hypostasis.

The sociocultural, artistic and educational and educational functions of musical art are analyzed. Music serves as a unique in its nature means of communication, communication in society; it broadcasts in the world (or national) [3] community thoughts, feelings, ideas that unite the most diverse strata and strata of the population. However, the paragraph says, music not only unites, but also separates: it reflects the tastes, demands, aesthetic preferences of the most diverse groups in the community of people. Thus, stratification, dividing lines are drawn in their artistic and aesthetic inclinations and priorities (for example, youth music and music preferred by older people; urban music - rural, etc.) [4]. Dividing lines can be drawn between different national musical cultures; no less, if not more obvious, the differences between the so-called serious, classical music from light, pop, entertaining music. For all that - and this is a key point from the point of view of the philosophy of music education - the main function of music, its social purpose is to educate people aesthetically, to introduce them to high culture. Musical upbringing and education is inevitably coupled with the spiritual formation of the individual. Spirituality is a rather multidimensional category, interpreted in different ways by different thinkers; its semantic structure is interpreted differently in different schools and directions. It is generally accepted that spirituality means the primacy of the ideal over material, of the spirit over material nature; spirituality is irreducible either to the "psychic" or to the "intellectual" or to the "emotional", being, rather, their integral. And, what is important in this case, spirituality absorbs, dissolves in itself both a truly high culture and moral, ethical, moral qualities. The study presents the views on this score of outstanding thinkers of the past - from Plato and Aristotle to V. Odoevsky, A. Serov, V. Stasov and others.

A civilized society needs different music - the so-called serious, classical, pop-dance, ceremonial, and military-patriotic. But, first of all, we need music that would "enlighten" everyday life, ennoble it, and would form high artistic and aesthetic tastes and demands.

Unfortunately, we have to admit that today a lot hinders the establishment of such music in Russian reality. And the fact that there is a lot of musical "production" in itself quantitatively does not improve, but, on the contrary, worsens the situation.

Here is one of the serious contradictions in the socio-cultural life of the country. Moreover, the system of music education is directly related to what has been said. The paragraph indicates that to a certain extent, professional music educational institutions (colleges, colleges, universities) can and should change the situation for the better, even if not radically, but only partially. They have, as a rule, quite qualified contingent of musicians of various specialties; their artistic and creative potential is quite large. On the periphery, they are often the only outposts of musical culture. The point is that musical and educational, artistic and educational work would be considered - along with educational activities themselves - as one of the priorities in the practical life of these educational institutions.

And one more thing: the training of a young musician within the walls of special educational institutions should take into account and take into account various aspects and directions of professional activity that may be actualized in the future. A graduate of a music college or

university, in other words, must be professionally and psychologically ready to solve various problems within the broadly interpreted concept of "profession". One-dimensional ("one-channel") training of a specialist, a priori focused on a local, professional in scale, limited in range type of professional activity, is one of the most serious and widespread shortcomings of the current musical and educational practice, the dissertation notes.

The theoretical and methodological foundations are listed and systematized, the reliance on which, as the research has shown, optimizes the learning process in music educational institutions of higher and secondary vocational education. It is indicated that the orientation towards the professional and psychological readiness of student youth for various modifications in future activities seriously changes the guidelines in the educational work of music schools, colleges and universities, affecting both the content and forms (methods) of this work. The data of this study confirm that one should rely on three basic, fundamental complexes of academic disciplines that contribute to productive musical and professional activity in its various aspects and directions. These are complexes: musical-performing, musical-theoretical and historical, psychological-pedagogical disciplines in their various combinations and combinations. Being of equal size in their practical significance, these complexes can be transformed in terms of their content and structure, without giving up at the same time their fundamentally important positions in the integral educational process.

The paragraph indicates that training that meets modern requirements presupposes such an organization and structure of cognition in which separate fragments of training courses diffuse ("penetrate") into each other, and the basic laws, provisions and elements of knowledge are structured into holistic, multi-level systems. Only in this case professional skills and abilities acquire a universal, all-encompassing character.

Teaching music, like any kind of educational and educational practice, should be interpreted in the context of an action-oriented approach. The latter assumes that any mental operations, any processes occurring in the consciousness and subconsciousness of a person, are determined in one way or another by his activity - the goals, content of this activity, its form structure. Personality "is formed by acting in the course of its activity. In activity, the personality is both formed and manifested" (S. Rubinstein).

Meanwhile, the professional activity of the majority of students of educational institutions of professional music education is not organized and structured in the best way. As this study has confirmed, future specialists do not know how to rationally build their homework, plan educational activities, determine the goals of work, choose the best ways and ways to achieve them. The situation is complicated by the fact that such a specific branch of human activity as musical art makes especially high demands on the quality of work, its creative component. It follows that the teacher's task is not only to bring the student closer to a deep understanding and artistic performance of music, but also to teach him to work productively, "equip" with the appropriate knowledge and skills ("teach to learn") [5].

At the same time, mastering the methodology of labor, rational techniques and methods of professional activity, one should not ignore the dangers of a technocratic bias. The primacy of a technical device over meaning, a method over the essence of a cognizable object, a method of working over its semantics can ultimately lead to the devaluation of the spiritual, figurative-meaningful beginning in musical studies.

The study says that the most favorable conditions for teaching music are created if the very organization of the educational process stimulates and encourages "self-educational activity" in the student. The best way to achieve this is by modeling the activities of a mature, established professional musician. The knowledge, skills and abilities acquired in the course of training act in this case as a "toolkit" for mastering the profession. Testing in his own practice a set of actions and

operations that are, in principle, close, "adequate" to the actions and operations performed by a professional musician, the student moves in the mainstream, directly and directly leading him to the goal. In other words, the very specificity of teaching music, the features of this type of educational activity determine the primacy of heuristic, creatively-oriented methods: they activate students' interest in work, organically mate with the principle of modeling the creative process in the course of learning, which was discussed above.

List of literatures

1. Babansky Yu. K. Pedagogical process. M.: Education, 2013.
2. Barenboim JI. A. Musical pedagogy and performance. II.: Muzgiz, 2014.- 336 p.
3. Methods of forming the musical thinking of part-time students in the learning process: Method, rec. / Resp. ed. L.G. Archazhnikov. M.: MZPI, 2020.-- 51p.
4. Skrebkov S.S. Artistic Principles of Musical Styles: Music and Modernity. Moscow: Music, 1973. - Issue. 3.- 440 p.
5. Sokol O.V. Formation of musical and pedagogical skills of the leaders of amateur groups: Dis. ... Candidate of Pedagogical Sciences. -M., 1989.- 168s.
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>