



GENRE APPROACH TO TEACHING MUSIC AS A METHODOLOGY OF PEDAGOGY OF ADDITIONAL EDUCATION

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Abstract:

In the article, the theoretical substantiation and experimental testing of a complex of methods of teaching music, ensuring the implementation of the genre approach in conditions of additional education. A complex of methods of teaching music has been developed, which ensures the effectiveness of the implementation of the model for the implementation of the genre approach in the conditions of additional education, which contributes to the theory of building a holistic educational process.

Keywords: Musical activity, music perception, musical cognition, aesthetic-modeling, activity-heuristic.

In the general cultural and creative development of students, demanded by the modern socio-cultural situation in Russia, a special role belongs to teaching music in conditions of additional education. Due to the specifics of musical art, as the subject content of this sphere of education, it is additional education that has special conditions for the artistic development of the world to become for a developing personality a space of possible creative realization [1]. However, in the practice of teaching music, creative realization is impossible without the formation of mechanisms for recognizing musical meanings in students, the priority among which is the genre mechanism.

The analysis of the degree of scientific elaboration of the problem allows us to state that the theoretical and methodological guidelines for the implementation of the genre approach to teaching music in the conditions of additional education have not been sufficiently studied, the essential characteristics of the perception of music as a substantive basis for the implementation of the genre approach in the conditions of additional education have not been identified [2]. enough data were presented on the peculiarities of the methodological support of the process of implementing the genre approach to teaching music in conditions of additional education.

The leading theoretical and methodological guidelines for the implementation of the genre approach to teaching music will be: the orientation of the educational process towards understanding the genre as an integral system of interdependent features; study of educational musical material in a genre context that creates an opportunity for students to go beyond the physical boundaries of works; the formation of students' skills to hear and understand the genre semantics in music and to qualitatively implement these skills in all types of musical activity.

The perception of music will be considered as a substantive basis for the implementation of the genre approach in the context of additional education, which implies an understanding of the perception of music as the initial stage in the formation of musical knowledge, musical activity of students in general [3]. The implementation of the genre approach to teaching music in conditions of additional education will take place on the basis of the introduction of a theoretical model, the logic of the construction of which is due to the staging as the leading quality of music perception, which determines the sequence of the deployment in time of three pedagogically expedient stages (perceptual-teaching, aesthetic-modeling and activity-heuristic) [4], the content dominants of which are based on the possibilities of realizing the genre orientation of musical-theoretical and musical-performing disciplines in relation to the development of certain components of the perception of music by students.

The leading theoretical and methodological guidelines for the implementation of the genre approach to teaching music in conditions of additional education have been clarified, in the quality of which the following are considered: the orientation of the educational process towards understanding the genre as an integral system of interdependent features, the study of educational musical material in a genre context that creates an opportunity for students to go beyond physical boundaries works, the formation of students' skills to hear and understand the genre semantics in music and qualitatively implement these skills in all types of musical activity.

The essential characteristics of the perception of music as a substantive basis for the implementation of the genre approach in the conditions of additional education are revealed, which implies an understanding of the perception of music as the initial



stage of the establishment of musical knowledge, musical activity of students in general. A theoretical model of the process of implementing a genre approach to teaching music in conditions of additional education has been developed, which concretizes the stages of this process in relation to the main components and levels of development of students' perception of music.

A complex of methods of teaching music has been developed, which ensures the effectiveness of introducing a model of the process of implementing a genre approach into the practice of additional education, based on a combination of special and general pedagogical methods, interconnected by the type of option and invariant, used taking into account their specificity at specific stages of the modeled process, as well as reflecting consistent - from theory to practice - mastering the category of genre in all disciplines of musical theoretical and musical performance training. The essential characteristics of the perception of music as a substantive basis for the implementation of the genre approach in the conditions of additional education, as well as the initial stage of the formation of musical cognition, musical activity in general, are revealed, which complements modern ideas about the content and mechanisms of the holistic impact of perception on the cognitive and activity spheres of the personality of student musicians.

A level model has been developed for the implementation of a genre approach to teaching music in conditions of additional education, which can be considered as a concretization of the fundamental position of the holistic approach about the staged nature of the educational process. A complex of methods of teaching music has been developed, which ensures the effectiveness of the implementation of the model for the implementation of the genre approach in the conditions of additional education, which contributes to the theory of building a holistic educational process. The results obtained are a theoretical basis for further research in the field of methodological support for the implementation of a genre approach to teaching music in institutions of additional education in order to find ways to integrate educational and methodological and artistic and creative aspects of training student musicians.

The perception of music in the conditions of additional education is the substantive basis and the initial stage of the formation of musical knowledge, musical activity of students in general. The content of the emotional-figurative, rational-logical, value, communicative and creative components of the

perception of music is due to the potential of the types of musical activity of students, as well as the possibilities of the genre approach, reflecting the logic of the process of perception and comprehension of music: from the figurative structure of the work through the differentiation of individual attributive features of the genre to generalization at the level of genre correspondence. The component composition of students' perception of music determined the choice of criteria (taking into account their genre orientation) [5], which make it possible to trace the dynamics of meaningful changes in these components at different levels of their development (the level of "real" perception is low, the level of "quasi-adequate" perception is medium and the level "Adequate" perception - high). The implementation of the genre approach to teaching music in conditions of additional education is based on the introduction of a theoretical model, the logic of the construction of which is due to staging as the leading quality of music perception, which determines the sequence of its development in time in the form of three pedagogically expedient stages (perceptual teaching, aesthetic modeling and heuristic) [6], whose content dominants are based on the possibilities of realizing the genre orientation of musical-theoretical and musical-performing disciplines in relation to the development of certain components of the perception of music by students. In the perceptual-teaching stage, the most effective methods are the information-receptive method, the reproductive method, visual methods, the method of creating an artistic context, the method of emotional dramaturgy, the method of contrasting works of art, the method of color comparisons, the method of comparison. At the aesthetic-modeling stage, the most effective methods are the method of complex analysis on an integral cognitive basis, the method of genre attribution, the method of genre analysis, the method of problem presentation, the partial search method, verbal methods, the method of artistic moral and aesthetic knowledge of music [7]. At the activity-heuristic stage, the most effective methods are the method of practical-creative modeling, the method of genre interpretation, the method of genre modeling, and the research method.

Significant transformations taking place in modern Russian education reflect the socio-cultural situation in the country. Their specificity is characterized by a transition from a technocratic to a humanitarian educational paradigm, the formation of which necessitates a change in the guidelines of education and upbringing, and also involves the resolution of a number of contradictions between the



developing culture and the traditional way of human education, since the traditional educational system is based on the transfer of ready-made knowledge, alienated from the dynamics of cultural development, from life. In general education schools, the implementation of the new paradigm of education as a whole manifests itself clearly and explicitly, assuming the development of creative thinking, the formation of a worldview that is not limited to the natural-scientific picture of the world. students. Speaking about professional art, and, in particular, music education, It should be noted that the situation is different here [1]. The legal and regulatory framework, as well as the legal status of cultural and art institutions are different: if children's art schools and children's music schools belong to the system of additional education, the secondary specialized and higher educational institutions are the system of secondary and higher vocational education. This creates numerous problems, not only at the level of coordination of the content of professional music education, ensuring its continuity, but most importantly, at the level of its target guidelines.

It should also be noted that the communicative situation is not only an object of memorization. It is important that onasama is included in the mechanism of genre memory, while in many genres the typical appearance is preserved due to specific and repetitive life circumstances. , on the other hand, it itself acts as one of the components of the genre's memory, maximally helping to preserve the simple and natural features of the musical genre. Note also that the components of this extra-musical background, or context, contain genre meanings, without which a stable tradition is impossible to preserve in memory.

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