



GENESIS OF CRISIS EVENTS IN DOMESTIC ARTISTIC AND CREATIVE (MUSICAL) PEDAGOGY

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Article history:

Received: September 1st 2021
Accepted: September 28th 2021
Published: November 8th 2021

Abstract:

The article reveals, as in other spheres of life, the contradiction in pedagogy appears in the form of dialectical unity and interaction of opposites, falling under the principle of the universal interconnection of objects and phenomena of the surrounding world. It is the contradiction that serves in pedagogy as a source of movement, development, renewal of the essential foundations, types and forms of the corresponding activity, while at the same time possessing a pronounced specificity.

Keywords: Genesis, artistic and creative pedagogy, vocal school, piano school, education.

In the field of professional music education, the contradictions have quite characteristic features and characteristics. Growing out of common pedagogy foundations, determined by the same deep determinants (socio-cultural, socio-political, economic), these contradictions in their totality represent a certain special hypostasis of the upbringing and educational system, marked by quite definite specifics and distinctive features.

Meanwhile, the specific features of the contradictions in musical educational activity remain, as a rule, outside the field of vision of researchers. There are grounds, therefore, to state a serious gap in the modern theory of teaching music.

The contradictions in Russian musical pedagogy are largely inherited from the past. Their prehistory has its origins in the practice of teaching, which developed, judging by the archival sources, as early as the beginning of the 19th century; their roots are clearly visible in the educational and methodological literature of that time. Getting acquainted with this literature, as well as educational documentation dated from the period of the creation of the Moscow and St. Petersburg Conservatories, one should notice a clearly pronounced emphasis on the formation of the technical ("motor-motor") potential of student musicians (pianists, violinists, cellists, etc.). The development of performing technique was understood in the past as a special, self-sufficient educational task. This methodological setting determined the content and general orientation of educational work, the content, in turn, determined the forms and methods of work. There was a kind of circular dependence based on belief in technicism, in technical exercises as the main and dominant way of doing music.

Relapses of this interpretation of the educational process are observed today. It can be stated that the contradiction existing today between the task of the

general artistic development of student musicians, the formation of their intellectual potential, their general and special abilities, on the one hand, and the orientation of a significant part of musical teachers towards the priority development of technicism, on the other, is the legacy of those attitudes that have taken place in the past. This "factor of heredity" manifests itself both in the teaching methodology and at a higher level - in the professional mental row of teachers-musicians of pianists, vocalists, violinists, cellists, etc.

Music, as you know, is one of the most effective means of forming the spiritual image of a person, affirming high moral and ethical principles, the formation and development of artistic and aesthetic consciousness, understood as a set of certain knowledge, attitudes, views, tastes, and preferences. Meanwhile, the educational impact of classical musical art on broad strata of Russian society, in particular, on the youth environment, in recent years is clearly unsatisfactory. The real space of musical culture is narrowing, the coefficient of its influence on the mass consciousness is decreasing.

There are a number of objective and subjective reasons explaining this state of affairs - both fundamental, deep reasons, and more local ones. Let's point to one of the main ones. On the crest of the rapid progress of modern information technologies, when virtually all the gateways between states, national communities and regional-territorial associations were open, a powerful stream of pop culture poured into Russia from the West, which, as it turned out, could not be put up with any barriers. The paradigm of mass youth consciousness in the field of musical (and not only musical) culture looks today in a Western manner; tastes, hobbies, needs, musical interests of significant groups of the population, especially urban youth, are largely borrowed from outside, from outside. The vector of value orientations



and taste preferences is clearly directed today towards the entertaining pseudo-art; no other goals, except for entertainment or shocking, musical "pop art" and does not set itself.

In this situation, graduates of institutions of professional music education were largely not at the level of those fundamentally important socio-cultural requirements that today's Uzbek reality imposes on them. The motivational and semantic orientations of young musicians, their life priorities, attitudes, their professional capabilities, resources, complexes of special skills developed during the years of study - all this often only "tangentially" comes into contact with the requirements of the time, with the real needs of today's Russian society. And in this one cannot fail to see a certain share of the guilt of musical pedagogy.

So, one of the central contradictions in the domestic upbringing and educational system, in its sector that is directly related to the art of music, is the contradiction between the actual requirements that are presented to music by Russian reality today - and the real potential that the national system of musical upbringing and education. It is about what serious, classical music could and should give to modern Russian society, its spiritual tradition, and what it does in reality.

An analysis of the socio-cultural situation in today's Uzbekistan gives grounds to assert that the country, in fact, does not have an established, society-recognized philosophy of music education. School is always of great value in any national culture. However, now we are not talking about the School as such, but about the philosophy of music education. In the current conditions, when new educational and educational guidelines are on the agenda, when the conceptual foundations of upbringing and vocational education of young people have changed, when musical educational institutions of a new type have appeared, the old approaches (at the level of the School, teaching traditions and various methods) are no longer can be considered sufficient. The point is not that they are wrong or that they have exhausted themselves by now; the bottom line is that these approaches are narrow in their range of action, being mostly of an applied, "technological" nature. What is meant by "school" in musical pedagogy usually appears in the form of one or another workshop localization: "piano school", "vocal school", "conductor-choral school", etc.

As for the category "philosophy of education", it usually denotes strategic ideas, views, conceptual approaches to the theory and practice of the educational process. Philosophy of education is the

highest level of intellectual generalization of the phenomena and facts of pedagogical reality; it is a kind of "reflection on the very phenomenon of" education ", its concrete historical forms, states, problems and contradictions" (M. Fisher). In contrast to the "school", which was discussed above, the philosophy of education operates rather with world outlook ("mental") categories and ideas than with precise methodological guidelines - and relies more on speculative structures, on beliefs and views than on concrete ones. practical knowledge; prefers general scientific approaches to various kinds of standards, firm orientations, rigid definitions. It is quite obvious that the creation of a philosophical concept of music education, capable of "de facto" confirming its effectiveness and - which is no less important - to give impetus to the further progressive movement of musical and pedagogical thought - the creation of such a concept is beyond the power of one researcher. This will require the joint efforts of many specialists (musicians, philosophers, art historians, psychologists, sociologists), since we are talking here about a complex, dynamically subordinate system of internal connections and interdependencies.

At the same time, we can confidently assert that the centering component of such a system, like any other, based on the postulates of dialectics, will be the contradiction in its specific refraction (modification) within the framework of a given type of activity.

The goals of musical pedagogy only become realistically achievable when they are organically linked and interconnected with the content of educational work, with the forms and methods of its implementation, with organizational and managerial factors, in a word, with the entire set of means to achieve these goals. (The ratio of ends and means is, according to Hegel, the ratio of "interrelated and mutually determining factors").

This means that if we exclude situations of "ideal modeling", then goals in musical pedagogy cannot be interpreted speculatively as some kind of theoretical abstractions, apart from who is trying to realize them and how. Pedagogical goals and pedagogical means for the successful functioning of the musical educational system as a whole must be relevant, that is, in a certain way correlate with each other ("mutually determined"). Any mismatch, internal contradiction between the elements of the system leads to its disorganization, to malfunctions. This is a universal law on which general systems theory is based and which naturally extrapolates to the system of professional music education.



Meanwhile, the optimal correspondence and interdetermination in the chain: "end - means - result" in mass musical and pedagogical practice occurs, rather, as an exception than a rule. Much more often it is necessary to ascertain the inadequacy of pedagogical means to those goals and objectives that are set in teaching, to note the mismatch between the goals and the ways used for their implementation.

Hence - one of the main, fundamental contradictions characterizing the current state of musical and pedagogical practice in the field of professional music education. If the goal of training, unanimously declared by the musical and pedagogical community, is the formation of a comprehensively developed, creatively proactive, non-standard thinking personality, charged with self-actualization, capable of adapting in various situations, carrying out at a sufficiently high professional level all (or almost all) types of special musical activity, which may be in demand by life, then the means used to achieve this goal, the "mechanisms" of its implementation quite often give the opposite effect.

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