



PEDAGOGICAL POSSIBILITIES OF DEVELOPING AESTHETIC THINKING OF MUSIC EDUCATION STUDENTS

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Abstract: This article talks about improving the effectiveness of musical performance classes in the development of the aesthetic thinking of future music education teachers, creating an educational environment based on musical performance, and wide application of performance styles in practice.

Key words: aesthetic education, aesthetic thinking, musical instrument performance, skill, artistic work, expressiveness, performance methods.

According to the Decision PQ-112 of the President of the Republic of Uzbekistan “On additional measures for the further development of the sphere of culture and art” today, on the basis of an all-round approach to education in the world, to increase the competitiveness of graduates, to create modern methodological support for the design of the creative education process by developing the performance competence of future music education teachers, the issues of developing aesthetic thinking directed to professional areas of future music education teachers, as well as increasing the social role of higher education in the process of ensuring the quality of education, are being researched as one of the current directions. It is important to develop the aesthetic thinking of the teachers. Music education teacher, in addition to the process of imparting knowledge, requires the performance of musical instruments, which contributes to the development of the aesthetic thinking of students.[1]

Today, the pedagogical problem is that the aesthetic thinking of future music education teachers is not sufficiently developed at the level of the current requirements. The reason is that the future music education teachers do not have sufficient skills in playing instruments, they cannot use the words of instruments in music lessons in their professional activities, i.e., the tunes and songs presented in the school textbook are not - it is that it cannot teach students accompanied by the music of an instrument, and as a result, it cannot contribute enough to the development of the students’ aesthetic world view, their desire for art, and beauty.

Music education is a component of aesthetic education. One of the leading factors shaping human personality is education. Aesthetic education, as its component, is based on the doctrine of the essence of beauty, the unity of aesthetic and moral feelings, the nationalism of art, expands and deepens students’ knowledge of the objective world, develops their creative ability and desire. develops taste and helps them to develop high spiritual qualities.

“The most important task is to form and educate the thinking of young people on the basis of enlightenment.” That is why it is important to prepare qualified future music teachers who can respond to the quality and efficiency of the lesson based on their aesthetic thinking, who can approach the lessons creatively.

The creative organization of school music education classes is determined by the teacher’s perfect mastery of musical instrument performance skills. It is important to further develop the training system of

future music teachers who are being trained in higher pedagogic music education, and to develop organizational-pedagogical mechanisms for the development of their musical performance skills and to develop their aesthetic thinking through such mechanisms. becomes important.[2]

It is known that any piece of music is a work of art. Performing it at the level of an artistic work requires thorough knowledge, high skill, aesthetic thinking and performance skills from the musician. A teacher should be able to develop a love for this instrument while developing performance skills in the student. For this, from the very beginning, it is necessary to include in the repertoire musical works that sound as good as possible, that the student likes, and that increase the desire to learn them.

Artistic expressiveness is important in the instrumental performance of Uzbek folk instrumental songs. No matter how high the performance technique of the composer is, if he cannot reveal the artistic features of the work, he cannot leave a good impression on the listener. Such a work becomes dry, lifeless, soulless and simple.

For this, the musician should know his instrument well and master the expressive features of the lines, be able to use them as needed, and be able to create and control a clear melodic sound. should be

Mastering such skills is very difficult and takes a certain amount of time. In practice, there are musicians who have a high performance technique, but cannot feel the melody. While working with the student, the teacher should continuously educate the student's subtle feelings, such as the ability to feel and perceive music.

This serves to develop their aesthetic thinking. Pedagogue N.V.Vetlugina "... musical experience is always based on sensory ability, because music is perceived through the simplest tones, complex images and, above all, emotions, and musical ability develops." - noted[3]

Each tune, each instrument has its own characteristics and performance possibilities. The colorful features of the instruments make it possible to play their own unique pieces. Therefore, every musician should know his instrument well.

All methods of performance, from the dynamics of the melody to the use of each line, serve as means of artistic expression, that is, the condition of the voice, the quality of the sound should always be controlled. Students should be taught this from the first stages of education. A good quality instrument is very important for the smooth sounding of a piece of music.

Bars are of particular importance in improving students' performance skills. The reason is that the dash is a factor that determines a certain perfection. We mentioned in the chapter about bars that each bar has a different character in a certain work. When playing European classical music to the tunes of Uzbek folk instruments, the student can understand the artistic character of the work only when he understands the work and the author of the work, the period of its creation, the genre and direction of the work.

Mastering the skills of performing Uzbek folk instrumental songs perfectly, forming the skills of performing works with full artistic value requires unceasing work and research from the musician. In order to achieve this level, the student must not only master his own music, i.e., master the skill of playing a professional instrument, but also have a musical and aesthetic thinking that can understand and analyze the performance of works on Uzbek folk instruments. And this means being able to feel the music deeply.

It is important to make students interested in the art of music, first of all, to understand that the formation of their listening skills, musical perception, and the most important and complex performance skills will serve to raise the ranks of real artists, cultured and high moral young generation in our society.

The following plays an important role in achieving this goal.

1. Development of music perception;
2. Forming the ability to hear music and performance skills;
3. Developing students' creativity through musical means;

The art of music can be learned in different ways, for example, you can talk about the secrets of music and enjoy their sounds. In addition, during the lesson, we can get acquainted with the works of great composers and performers. In this, we can witness how difficult it is to create even the lightest and most joyful music, and finally, one after another, one can learn to read notes, sing, and play in different tunes.

In order to develop performance skills, first of all, the student should be able to understand and perceive all the knowledge about music, have knowledge, skills and qualifications about it, have a thorough mastery of the means of expression, artistic decorations of music, and the skills of performing notes.

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