

DESIGNING THE LEARNING PROCESS FOR MUSICAL WORKS

Ruziev D. Yu

Candidate of Pedagogical Sciences, Associate Professor of the Department of Music Education. Bukhara State University of the Republic of Uzbekistan

ANNOTATION

Designing the process of teaching musical compositions in an ensemble is a form of the teacher's professional activity, characterized by the technological structure of the educational process, a set of methods and tools that ensure its result. Product design is the result of the process of teaching musical compositions in an ensemble. The content of musical activity and the development of means by which the teacher teaches students musical works in the ensemble's activities, and their mastery by the students are achieved as a result of solving the assigned pedagogical problem

Key words: Design; ensemble; instrumental performing technique; musical composition; forms, methods and means; individual characteristics; planning; stages.

In the modern pedagogical environment, the ensemble needs a new approach to building the educational process. This, in turn, demonstrates the particular importance of designing the educational process in organizing the teacher's professional activity.

Design is a complex form of pedagogical activity. When implementing it, it is necessary to take into account important patterns of the educational process in the ensemble. Accordingly, when building the process of teaching music in an ensemble, it is necessary:

- the contribution of selected musical works to the development of society and music;
- dependence of musical results, mastered by students during ensemble lessons;
- correspondence of the selected musical works for performance by the ensemble to the individual characteristics, knowledge, skills and abilities of students;
- it is necessary to take into account that the purpose, content, form, methods and means of teaching students musical works are aimed at ensuring the effectiveness of the entire process of musical education.
- it is important to take into account the purpose, content, form, methods and means of teaching musical works to students, that they are aimed at ensuring the effectiveness of the entire process of music education.

In order to design the process of teaching music to students, it is also necessary:

- Ensuring the effectiveness of the design of the learning process for musical works based on proper coverage of all components (technological guidance, means, information, socio-psychological environment) in the project;
- The choice of teaching aids for musical compositions, depending on the individual characteristics of students;
- The choice of projected strategies in accordance with the knowledge, skills and other individual techniques of the ensemble teacher;
- It should be borne in mind that the quality of the designed educational work for students depends on the scale of feedback (between teacher and student), the content of the design, as well as the effectiveness of all factors.

When developing a system of pedagogical work in ensemble learning:

- 1) analysis of the content of musical activities related to the teaching of works;
- 2) be able to predict the results of music education based on works;

3) special attention should be paid to the implementation of such a task as the creation of a project for the implementation of the planned musical activity for the teaching of works.

Since the process of building ensemble learning differs from other areas in its nature, it is necessary to make a clear and well-defined diagnosis, which is carried out by the teacher one by one when developing a system of educational work. It is desirable that the goal be reflected in creative activities such as summary analytic activity, foresight, and design.

The first problem a teacher encounters when teaching music to students in an ensemble is the design of the content of musical and pedagogical activity. The curriculum or student-students are the basis for the development of the content of individual music education, and in this case the teacher makes an independent decision about what to offer students in ensemble performance in accordance with pedagogical activities, goals and conditions. In the decision-making process, it is advisable to consider the following:

- What and to what extent students should learn the recommended information about musical works performed by the ensemble;
- The level of initial musical training of students, the level of knowledge for performing works, the ability to receive educational information related to the study of their ensemble work;
- Personal material of the teacher, as well as the material and technical base of the ensemble.

An important role in the activities of the ensemble is played by the technology of designing educational and informational materials for the study of musical works. In this process:

- 1) musical works presented for student performance;
- 2) assignments for students to independently perform musical works on a musical instrument, to understand the content;
- 3) performance of work by students, types of information (knowledge, skills, abilities) who have mastered musical knowledge.
- 3) performance of musical works by students, those who have mastered musical knowledge (knowledge, skills, abilities) find their expression.

Today it is desirable to create the most suitable design model for the process of music education, which will uniformly serve for the educational process, which will be organized in all types of educational institutions, regardless of the form, method and means. Accordingly, it is advisable to develop a project for the process of teaching students to perform musical works in an ensemble in the following stages:

First stage: This stage is the first stage of designing the process of teaching students musical works in the ensemble's activities, which involves the study of musical works or sources on the content of the lessons that are included in the ensemble's content. It also included familiarization with the content of musical works, generalization, categorization and rounding of the artistic and musical ideas put forward in them.

Studying the essence of sources for ensemble performance can allow the teacher to provide students with detailed information about the content of a piece of music that is presented to them, and to visualize the overall process of performance.

Second stage: A clear decision on the content and essence of musical works performed in the ensemble, a clear definition of the general and specific goals that need to be solved in the proposals of the work within the framework of the general goal, a positive solution to the educational goal of expressive, attractive performance will be focused on the development of musical and artistic tasks to be solved.

The third stage: This stage is to develop the content of the educational process of the ensemble. This, in turn, allows the ensemble to express the totality of theoretical and practical knowledge of the performed musical

works. At this stage, the amount of musical and artistic understanding, skills and performing skills necessary for students to master the content of the works should also be reflected. The effect of the stage is reflected in the development of conditions for the assimilation of certain concepts of ensemble work by students, the preservation of skills and performing skills.

Fourth stage: This stage is the most important stage of design, and the choice of the form, method and means of teaching students musical works performed by the ensemble is carried out. Theoretical knowledge and practical application of educational work is transferred to students through forms, methods and means, which, in turn, receive this knowledge. It is at this stage that the content of the musical works planned for performance by the ensemble is revealed, the rules of performance are revealed. The creative approach of students to the execution of works, the correct choice of form, methods and means of teaching, which direct them to fluency in instruments, make the classes interesting. One notable aspect of this is that students take initiative by demonstrating individual performance skills while the teacher listens and guides their work, monitors overall performance and corrects execution errors. gives advice on how to correct deficiencies.

Fifth stage: This stage determines how long it will take students to acquire certain concepts, skills and performance skills based on the studied piece of music.

Sixth stage: For the correct and expressive performance of the ensemble's works, a system of additional exercises (tasks) will be developed, and the requirement for special attention to their effectiveness is the main condition of this stage.

The system of additional exercises (tasks) for the correct, expressive performance of works should be divided into the following groups:

1. Tasks and exercises that students solve in the classroom:
 - a) correct understanding and understanding of the means of expression in the work;
 - b) accurate, clean performance of sounds on a musical instrument, correct transfer of the artistic image;
 - c) effective use of instrumental exercises;
 - d) work on folk melody, melismas, dynamic shades on the instrument.
2. Exercises, homework to be done outside the classroom:
 - a) collect additional information on the form and style of works;
 - b) practice doing work with a sense of rhythm;
 - c) practice (exercise) of musical and artistic performance and performance of the work as a whole;
 - d) reinforce the context in which the work will be done.

Exercises, homework and tasks should be complementary, interrelated and interdependent.

Seventh stage: At this stage, the general activity of students is monitored. In particular, the degree of assimilation by students of knowledge about the works performed by the ensemble, as well as the ability to develop practical skills and competencies when performing the works.

Eighth stage: As a final stage, the project will end by attaching the project to the ensemble training and studying its final level (effectiveness).

At this stage, the general state of the process of teaching musical compositions, theoretical and practical achievements and shortcomings, the reasons for their occurrence are analyzed. Corrective measures will also be taken in the next lesson.

LITERATURE

1. Мадримов Б. Х. Представление учителя музыкальной культуры о педагогическом творчестве и педагогической технологии //Вестник науки и образования. – 2020. – №. 21-2 (99).

2. Мадримов Б. Х. Эпическое своеобразие творчества народного сказителя бола бахши Абдуллаева (на основе музыкального фольклора Хорезма) // Народная художественная культура: вызовы XXI века. – 2014. – С. 114-117.
- 3.
4. Норова Ш. У. Взаимозависимость социальной среды и образовательного процесса и их влияние на личность студента // Вестник науки и образования. – 2020. – №. 21-2 (99).
5. Норова Ш. У., Наимов Т. Д. О. ВОСПИТАТЕЛЬНОЕ ЗНАЧЕНИЕ КЛАССИЧЕСКИХ МУЗЫКАЛЬНЫХ ПРОИЗВЕДЕНИЙ В ОБРАЗОВАНИИ СТУДЕНТОВ // Academy. – 2020. – №. 5 (56).
6. Миршаев У. М. Музыкально-эстетическое воспитание и современные требования к учителю музыки // Вестник науки и образования. – 2020. – №. 21-2 (99).
7. Миршаев У. М., Миршаева Д. А. РОЛЬ НАРОДНЫХ ПЕСЕН В НРАВСТВЕННОМ ВОСПИТАНИИ УЧАЩИХСЯ // Проблемы педагогики. – 2020. – №. 3 (48).
8. Рузиев Д. Ю. Некоторые психологические особенности развития навыков игры на инструменте и подпевания // Academy. – 2020. – №. 3 (54).
9. Рузиев Д. Ю. ОРКЕСТР КАК СРЕДСТВО МУЗЫКАЛЬНО-ЭСТЕТИЧЕСКОГО ВОСПИТАНИЯ УЧАЩИХСЯ // Academy. – 2020. – №. 11 (62).
10. Sattorovna, J. B., et al. "Basics of Uzbek Children's Reading." TEST Engineering & Management 81 (2019): 4207-4214.
11. Dustov, S. D. "The history of the Emergence of National Musical Instruments." International Journal of Psychosocial Rehabilitation (2020): 7125-7130.
12. Норова, Ш., and Ф. Нуруллаев. "Психология музыкальных дидактических игр на интегрированных занятиях." Вестник интегративной психологии 17 (2018): 295-299.
13. Rakhmatov N. E. Problems Of Creative Approach In The Pedagogical Activity Of Future Music Teachers // The American Journal of Social Science and Education Innovations. – 2020. – Т. 2. – №. 09. – С. 659-664.
14. Rajabov A. The development of music and instrumental performance in Central Asia // International Journal of Applied Research. – 2020. – Т. 6. – №. 5.
15. Хасанов Халим Равшанович КУЛЬТУРА И ИСКУССТВО В ЭПОХУ АМИРА ТЕМУРА И ТЕМУРИДОВ // Вестник науки и образования. 2020. №21-2 (99). URL: <https://cyberleninka.ru/article/n/kultura-i-iskusstvo-v-epohu-amira-temura-i-temuridov> (дата обращения: 08.01.2021).
16. Мухамедов Тулкин Джураевич СПОСОБЫ НАПРАВЛЕНИЯ СТУДЕНТОВ НА ИНФОРМАЦИОННЫЕ ТЕХНОЛОГИИ // Вестник науки и образования. 2020. №21-2 (99). URL: <https://cyberleninka.ru/article/n/sposoby-napravleniya-studentov-na-informatsionnye-tehnologii> (дата обращения: 08.01.2021).
17. Гулов Садриддин Ниёзович Современное преподавание музыки. Подходы и инновации // Проблемы педагогики. 2020. №3 (48). URL: <https://cyberleninka.ru/article/n/sovremennoe-prepodavanie-muzyki-podhody-i-innovatsii> (дата обращения: 08.01.2021).
18. Гулов Садриддин Ниязович МУЗЫКА И ЕЁ ВОЗДЕЙСТВИЕ НА ПСИХИЧЕСКУЮ ДЕЯТЕЛЬНОСТЬ ЧЕЛОВЕКА // Вестник науки и образования. 2020. №21-2 (99). URL:

<https://cyberleninka.ru/article/n/muzyka-i-eyo-vozddeystvie-na-psihicheskuyu-deyatelnost-cheloveka>
(дата обращения: 08.01.2021).

19. Атамурадов Рустам Элмурадович ПЕДАГОГ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ - ЭТО ПОНЯТИЕ О ПЕДАГОГИЧЕСКОМ ТВОРЧЕСТВЕ И ПЕДАГОГИЧЕСКОЙ ТЕХНОЛОГИИ // Вестник науки и образования. 2020. №21-2 (99). URL: <https://cyberleninka.ru/article/n/pedagog-muzykalnoy-kultury-eto-ponyatie-o-pedagogicheskom-tvorchestve-i-pedagogicheskoy-tehnologii> (дата обращения: 08.01.2021).
20. Rahmatova Malohat Obidovna, Tosheva Durдона Theory and methods of musical education of children // Проблемы педагогики. 2020. №2 (47). URL: <https://cyberleninka.ru/article/n/theory-and-methods-of-musical-education-of-children> (дата обращения: 08.01.2021).
21. Шамсиев Шерзод Истамович ФОРМЫ ОРГАНИЗАЦИИ МУЗЫКАЛЬНОГО ОБЩЕНИЯ // Вестник науки и образования. 2020. №21-2 (99). URL: <https://cyberleninka.ru/article/n/formy-organizatsii-muzykalnogo-obscheniya> (дата обращения: 08.01.2021).
22. Алаева Зарнигор Махмудовна ПЕДАГОГИКА КАК НАУКА И ИСКУССТВО ВОСПИТАНИЯ // Вестник науки и образования. 2020. №21-2 (99). URL: <https://cyberleninka.ru/article/n/pedagogika-kak-nauka-i-iskusstvo-vozpitaniya> (дата обращения: 08.01.2021).
23. Yarashev J. T. RESEARCH ON BUKHARA MUSIC HERITAGE THROUGH AXIOLOGIC FEATURES //European Journal of Research and Reflection in Educational Sciences Vol. – 2019. – Т. 7. – №. 12.
24. Каримов О. И. ЗНАЧЕНИЕ СПЕЦИФИЧЕСКИХ ОСОБЕННОСТЕЙ И ВОСПИТАТЕЛЬНЫХ ВОЗМОЖНОСТЕЙ УЗБЕКСКИХ НАРОДНЫХ ИНСТРУМЕНТОВ //Academy. – 2020. – №. 3 (54).
25. Хидиров А. А. Методика и принципы музыкальной педагогики //Вестник науки и образования. – 2020. – №. 21-2 (99).
26. Дустов С. Д. ВЛИЯНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ НА МУЗЫКАЛЬНО-ЭСТЕТИЧЕСКОЕ ВОСПИТАНИЕ //Academy. – 2020. – №. 11 (62).
27. Кушаев И. А., Ахтамов И. И. ПЕДАГОГИЧЕСКИЕ ОСНОВЫ ТРАДИЦИОННОЙ ПРОФЕССИОНАЛЬНОЙ МУЗЫКИ (НА ПРИМЕРЕ ИСКУССТВА ДАСТАНА) //Academy. – 2020. – №. 11 (62).
28. Каюмов И. Ф. ПСИХОЛОГИЧЕСКИЕ ИСТОКИ МУЗЫКИ //Academy. – 2020. – №. 11 (62).
29. Мустафаев Б. И. НЕКОТОРЫЕ ВОПРОСЫ РАЗВИТИЯ ПРОФЕССИОНАЛЬНЫХ НАВЫКОВ УЧИТЕЛЯ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ //Academy. – 2020. – №. 11 (62).
30. Ражабов Т. И., Ибодов У. Р. Обеспечение национального наследия в обучении песням бухарского детского фольклора на уроках музыки //Вестник науки и образования. – 2020. – №. 21-2 (99).
31. Sh.U. Norova and T.DJ. Mukhamedov Educational Process Legislation and Principles and their Use in Student Practice // International Journal of Psychosocial Rehabilitation, Vol. 24, Issue 04, 2020 ISSN: 1475-7192 // pp.6485-6493
32. Kh, Madrimov B., T. I. Rajabov, and F. G. Nurullaev. "Teaching Bukhara children folk songs in music lessons as an actual problem." International Journal of Psychosocial Rehabilitation 24.04 (2020): 6049-6056.

33. Норова, Ш., and Ф. Нуруллаев. "Психология музыкальных дидактических игр на интегрированных занятиях." Вестник интегративной психологии 17 (2018): 295-299.
34. Ramazonova U.H., Sayfullaeva O. Makom art is a priority in the musical culture of Uzbekistan / Проблемы педагогика. № 2 (47), 2020, С. 87-88.
35. Ramazonova U.Kh., Rakhmatova M.O. Social norms, sanctions and personality // Вестник науки и образования. № 21 (97), 2020, часть 2, С. 111-114.
36. Ruziev Davron Yuldashevich and Mirshaev Ulugbek Psychological and Pedagogical Bases of the Organization of Problem-based Education through Folk Songs// International Journal of Psychosocial Rehabilitation, Vol. 24, Issue 04, 2020 ISSN: 1475-7192 // pp.6834-6838
37. Umurova M. Y., Nurullaeva N. K. ТЕОРИЯ И МЕТОДИКА ОБУЧЕНИЯ И ВОСПИТАНИЯ (ПО ОБЛАСТЯМ И УРОВНЯМ ОБРАЗОВАНИЯ) // Проблемы

