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**INNOVATIVE METHODS OF TEACHING MUSIC AT THE
INSTITUTION OF ADDITIONAL EDUCATION (ON THE EXAMPLE OF
CHILDREN'S MUSIC SCHOOL)**

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Abstract: In the article the author considers the methods of teaching music in a children's music school in detail. In the course of the work, the author turned to the characterization of the concept of "method" in didactics. Research provides a variety of activities of teachers and students that leads didactics to different interpretations of this concept, thus on this basis, prompts them to distinguish a different number of teaching methods, to give them the appropriate terminology. The author agrees with the opinion of most authors, according to which a teaching method is a way of organizing educational and cognitive activities. The article also states the teaching method, the features of work to achieve the goal are embodied in accordance with the didactic laws, principles and rules, the content and forms of educational work, as well as the methods of teaching work of the teacher and the educational work of children, due to the personal and professional properties and qualities of the teacher and the conditions of the course educational process.

Key words: music, a pedagogical experiment, innovative method, rethought quality, reproductive strategies, shape-shifter, music education, establishment, performance, sociogenic, psychogenic.

INTRODUCTION

Today, the use of interactive forms and methods of teaching is the content of teaching a new direction, the vector of which directs the future specialist towards self-development, self-improvement and self-realization of his knowledge and skills. The quality of training for future music teachers directly depends on the use

of innovative technologies that make it possible to intensify the educational process and cognitive activity of the student.

The main features of educational technologies: conceptuality, consistency, didactic goal-setting (didactic procedures, containing tools for monitoring the effectiveness of educational process), innovation, optimality, adjustability, reproducibility, controllability, efficiency. Into the task of the teacher includes serious preparatory work aimed at identifying goals and objectives, principles and methods of teaching, content of classes, design of specific perspectives, selection of project topics, broadening the horizons of students, design and structuring specific operations in the classroom. In these conditions, in the first place there is a cooperation between a teacher of a new type and a student, a kind of educational dialogue of participants in pedagogical interaction, the formation of a single aesthetic space, educational sociocultural environment, coordination of classroom and extracurricular work, educational and extracurricular activities.

MATERIALS AND METHODS

In recent years, the flow of technology has increased so much that there was a need for their classification, analysis of directions. V.G. Gulchevskaya, V.P.Bespalko, G.K. Selevko, V. T. Fomenko. Technologies are classified depending on focus on training, education, development, diagnosis. [6,36]

Analyzing technologies in the system of music education, we relied on the work of Selevko G. K. "Modern educational technologies", summarizing the known technologies [11,56].

Most corresponds to the realities of modern music education classification on the following grounds: - by the level of application: general pedagogical, private methodological (subject) and local (modular) technologies; - on a philosophical basis: humanistic, anthroposophical; - according to the leading factor of mental development: sociogenic, psychogenic; - according to the scientific concept: interiorization, developmental;

- by orientation to personal structures: informational, operating rooms, emotional-artistic and emotional moral, self-development technologies, heuristic (development creative abilities) and applied (formation of effective practical sphere);

- by the nature of the content and structure: training and upbringing, educational and vocational oriented, subject-specific, as well as mono-technologies (based on the dominant concept), polytechnology (containing elements of various mono technologies), penetrating (technologies, elements of which are included in other technologies in as a kind of catalysts);

- by the type of organization and management of cognitive activity:

cyclical interaction of the teacher with the student (with control, self-control and mutual control), directed interaction (individual), automated (using educational tools);

- by methods, methods, teaching aids: programmed learning, problem learning, developmental learning, self-development learning; dialogical, communicative, game, creative;

- by category of students: mass (traditional) school, compensatory learning technologies (pedagogical correction, support, alignment), advanced technology (in-depth study of musical subjects, professional music education).

Despite a significant list of reasons why technologies are classified, it does not reflect all the diversity modern innovations in a multilevel system of musical education, which is a holistic, successive age criteria and level of training, a system integrated into general education and training system. Within the framework of this article, we will consider technologies that are most actively used in music education: multimedia, technology modular training, ethnopedagogical technologies, in which methods of folk pedagogy are used.

Compared to others, multimedia technologies have advantage - interactivity, suggesting the possibility students to intervene in the learning process in the form of questions and answers. "Multimedia technology is understood as a set of

hardware and software tools that provide human perception information simultaneously by several senses. Wherein information appears in the most familiar for a modern person forms: audio information (sound), video information, animation (animation, animation) "[2, 160].

Distinctive feature such technologies are multifunctionality, flexibility and versatility, the possibility of an individual approach, intensification of the educational process, enrichment of the information environment.

Particular importance in the development of educational technologies in the system music education is acquired by audio and video educational materials related to the level of technical equipment educational institution, the presence of not only a tape recorder, a video recorder, but also laser CDs, computer training programs, allowing a differentiated approach to each student, give him the opportunity to improve on his own.

There is no need to prove how much more effective it becomes the process of mastering new musical material in combination with video information, animation, how much attention is activated students to the content of the teaching material presented by the teacher, interest in new knowledge is growing. The learning process acquires more emotional in nature, more sense organs take in it participation, which improves the quality of memorizing musical material.

The current state of society is characterized by the fact that many areas of human activity, including education, are developing to a greater extent through the introduction of various innovations. Although, innovation and education have a lot in common, it is very difficult to introduce innovative methods into education. This is due to the fact that innovation, as the production of new ideas and their implementation in the life of society, are in a complex, contradictory relationship with the social institution of education, which is essentially conservative.

A lot of works are devoted to the issues of research and application of innovations in music education (E. B. Abdullin, D. B. Kabalevsky, V. V. Medushevsky, G. M. Tsypin, L. V. Shkolyar, etc.) [8]. The authors agree on the

need to introduce innovative technologies into the educational process. However, in the practice of teachers, there is a predominance of traditional, generally accepted methods and approaches in teaching; underestimation of the importance of innovative teaching methods by teachers of continuing education; insufficient opportunity in traditional education, designed to transfer knowledge, skills and abilities, to acquire basic competencies that allow them to acquire knowledge on their own.

This circumstance determined the choice of the topic of our research, the purpose of which was to develop theoretical and methodological foundations for the use of innovative methods of teaching music in an institution of additional education.

In the process of work, we assumed that the use of innovative methods of teaching music in an institution of additional education would be effective if these methods are applied systematically and comprehensively, as well as meet the criteria for increasing the cognitive activity of students and the development of their musical and creative abilities.

The study involved solving a number of problems:

1. To study theoretical and methodological literature on the problem of using innovative methods of teaching music.
2. Reveal the essence of the definitions "innovation", "innovative methods".
3. Consider the features of the use of innovative methods of teaching music in an institution of additional education.
4. Experimentally test the effectiveness of the use of innovative methods of teaching music.

The theoretical chapter of the study is devoted to the study of domestic and foreign literature on the problems of introducing innovations in education. The very concept of innovation first appeared in scientific research in the 19th century. The concept of "innovation" received a new life at the beginning of the XX century in the scientific works of the Austrian economist J. Schumpeter as a result

of the analysis of “innovative combinations”, changes in the development of economic systems. Pedagogical innovation processes have become the subject of special study in the West since about the 50s. and in the last twenty years in our country [2, 129].

In the 1980s, as N. Yu. Postalyuk notes, in pedagogy the problem of innovations and, accordingly, its conceptual support also became the subject of a special study [3].

Based on the works of V. Ivanchenko, V. Lazarev, I. Miloslavsky, M. Potashnik, we understand innovation as the creation, development and implementation of various kinds of innovations, as well as their transformation in the form of an improved product used in practice.

In the domestic music education, there is a tendency towards the integration of traditions and innovations. We share the point of view of V. A. Slastenin, who understands by integration the transition from quantity to quality. New options for solving the problems of music education were associated, first of all, with rethinking the goals, content and methods of teaching music. The methods of music education, promoted in the creative heritage of progressive music teachers, were aimed at comprehending music as a form of art - on the one hand, and on the other, focused on taking into account the nature of man, the development of his musical abilities.

The ratio of the two components of the method allows us to consider it as a developing pedagogical category with unlimited possibilities for improvement.

Historically, general pedagogical teaching methods have often been mechanically transferred to the teaching of music in a music school. We agree with L.V.Shkolyar that at present it is impossible to build a concept of teaching art, relying only on the principles of general didactics, which does not fully apply to the types of cognition associated with the aesthetic mastering of the world.

General pedagogical teaching methods have their own specific refraction in the teaching of musical disciplines. For example, a comparison method, which is represented as:

- 1) identifying the similarities and differences in musical material;
- 2) identification of musical material with specific life phenomena and processes;
- 3) recoding the content of music into another type of art (painting, sculpture, literature, etc.).

The researchers also distinguish methods of visual and auditory display (demonstration of musical works) and verbal methods (translation of the artistic and figurative content of music into verbal form).

RESULTS AND DISCUSSION

Along with general pedagogical methods in the pedagogy of music education, there are also special teaching methods. N. D. Borovkova calls the main methods of teaching in the classroom of the main musical instrument: the method of listening to the student and correcting his performance, the method of showing (performed by the teacher himself), the method of oral explanation, the method of listening, watching audio-video recordings, answering questions (teachers to the student and vice versa) [1, 245].

When working on new material, the following methods are usually used: instruction (oral explanation), demonstration method (performed by the teacher himself), training (working through the most difficult places, including with the help of abstract exercises) [1, p. 246].

These methods can be considered classic, traditional. Among the innovative methods used in teaching music, N.N.Savina includes the following:

- by the nature of cognitive activity:

a) the method of figurative visualization is a method of visual examination of an object, the result of which is a perceptual image; its students can verbalize,

draw, show, etc. For example, the sound of a musical instrument gives rise to a vivid visual image;

- on the basis of "changing the angle of view of cognitive activity":

a) the method of reviews is the student's analysis of the content of his friend's creative product, the clash of different perceptual hypotheses and the possibility of their understanding and acceptance. Moreover, the review itself is a creative product that the teacher himself can evaluate;

b) the reframing method is a change in the point of view of a situation to give it a different meaning [10,41].

The essence of reframing is to see things in different perspectives and in different contexts. Reframing is an essential part of creative thinking. The reframing technique should be formalized into a certain genre - the rethinking of any quality of an object or subject in the form of a song, scene, drawing, comic strip - in a form that maximally reflects the rethought quality. The more convincing the reframing shape-shifter, the more successful the task result;

- by the nature of the emotional-value relationship to the student:

a) the method of didactic situations. French didact Guy Brousseau, as a teacher, in his lessons proceeded from "life situations", which aroused the students' interest in learning. An didactic situation is a situation not based on the material of a textbook, but from the everyday life of a student. The explanation of the new material occurs through the solution of everyday problems;

b) the method "learning by teaching", which is based on three components: pedagogical-anthropological, educational-theoretical and content. Its essence is to teach students to transfer their knowledge to their peers;

c) problem-creative method synthesizes problem-based and creative teaching, ensures the creation by students of a personal "creative product", is aimed at the development of musical and creative abilities of students [3, p. 23].

Thus, based on the definitions of the concepts "innovation" (V. S. Lazarev, I. Miloslavsky, M. M. Potashnik, V. A. Slastenin), "method" (M. I. Makhmutov, B.

T. Likhachev, T. A. Ilyina, I. F. Kharlamov), “the method of teaching music” (E. B. Abdullin, E. V. Nikolaeva), we have formulated our own definition of innovative methods of teaching music - these are modern, new or significantly transformed into musical pedagogical practice the most effective ways to achieve the goal and solve the problems of music education, contributing to the creative personality-oriented development of the student. [1].

On the basis of a theoretical study, a pedagogical experiment was carried out, where the effectiveness of the use of innovative methods of teaching music was tested on the basis of diagnosing the initial level of formation of cognitive activity and the level of musical and creative abilities of students. The diagnostic study showed that the pedagogical staff of institutions of additional education is guided mainly by reproductive strategies and teaching methods.

Due to this, there is a low interest of children in teaching music, the majority of students in the process of diagnostics showed an average and low level of development of cognitive activity and the level of musical and creative abilities.

On the basis of diagnostics, the formative stage of the experiment was carried out, a system of lessons was developed in the institution of additional education using the problem-creative method and the method of computer modeling, the results of which were checked at the control stage.

The analysis of the presented data indicates that the system of lessons developed by us with the use of innovative teaching methods (problem-creative and the method of computer modeling) turned out to be quite effective and affordable in terms of its use in the classroom of the main musical instrument in institutions of additional education.

CONCLUSION

Thus, the following conclusions can be drawn:

1. The use of innovative methods (in particular, the problem-creative method and the method of computer modeling that we have considered) requires self-development and professional development of teachers.

2. Innovative methods combine two approaches - rational (creative thinking) and emotional (creative activity), thus, they correspond to the specifics of musical education.

3. The above methods can be applied at different levels of music education (music school, secondary school, university), in accordance with the type of educational institution (its objectives, the structure of the educational process, the preparation of students and taking into account the variability in application in individual and group lessons). Their use will be effective provided that specific conditions are taken into account: creating the necessary creative atmosphere for a lesson, taking into account the level of training and age characteristics of children.

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