



PROBLEM-BASED LEARNING, AN INTEGRAL PART OF THE MUSICAL AND INTELLECTUAL WORK OF SCHOOL AGE

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Annotation: The article discusses the main forms of problem-based learning as an integral part of the musical and intellectual work of schoolchildren, identifies its main stages and patterns

Key words: creativity, creative activity, problem presentation of musical knowledge, problem-based learning methodology.

The most important task of aesthetic education at school is the development of creativity in students, which plays a huge role in the learning process. Unlike traditional methods of musical education, aimed at the teacher's transfer of ready-made information about music and musicians and their memorization by students, familiarization with musical art by means of problem-based learning is based on the independence of musical thinking of students, who are included in the process of active cognition of musical art as part of the cultural environment surrounding the student. space.

The activity of students in the learning process is aimed at searching for "key" knowledge about music, opening up large layers of musical art, at independent involvement in active musical activity, whether it is the perception of musical works, singing (choral, ensemble, solo), playing instruments, music analysis.

The focus of the "Music" program on the formation of key knowledge in students poses new methodological challenges for the discipline. "The most important of them is the achievement of such a special quality of knowledge that allows you to realize this subject as a holistically developing world, connected with all spiritual and material culture»¹.

The main element of the problem situation in music education is the unknown, the new. It must be open for the correct performance of a musical act or task. Creating a problematic situation in a music lesson or an extracurricular music lesson involves a task in which the knowledge to be mastered will take the place of the unknown.

The main feature of the unknown, as the central element of the educational problem (as opposed to the desired, as the central element of the educational task), is that the unknown is always characterized by some measure of generalization. Despite the specificity of the task, the unknown, which must be discovered in the process of its implementation, always contains the general, referring to a number of close musical concepts. And the desired musical tasks, as a rule, constitute single relations, or a certain single value (date of birth and death of the composer, choral skill, determination of the name of the sounding music, etc.). The indicator of generalization becomes a sign of a problem situation and an indicator that characterizes the ability of students to master new, unknown musical knowledge or skills.

¹ Тригулова, А. Х. Значение курса «История узбекской музыки» в профессиональной подготовке будущих учителей музыки в общеобразовательной школе / А. Х. Тригулова. — Текст : непосредственный // Молодой ученый. — 2016. — № 11 (115). — С. 1560-1562

The possibilities of students, including their creative abilities and the achieved level of knowledge, are the next element of the problem situation. They should be sufficient for independent understanding (analysis) of the set musical task and the conditions for its implementation. Thus, the pedagogical phenomena, denoted by the concept of "problem situation in musical education", include three main components: the need, in which there is a need for a new musical-searching action; the unknown, which should be discovered in the problem situation that has arisen; the ability of students to perform a problematic musical task. Neither too difficult nor too easy a task will cause a problem situation.

In the conditions of a music lesson, such practical and theoretical tasks can be set, anticipating the assimilation of new musical knowledge, skills and methods of activity, which are caused by the need for these new educational acquisitions. The process of problem-based learning, therefore, turns out to be composed of two stages:

- ❖ *setting a task that causes a problematic situation,*
- ❖ *searching for the unknown in this problem situation through independent research conducted by students or by providing the teacher with the information necessary to solve the problem.*

The laws of creative activity are almost completely applicable to the learning process, especially to teaching such a subtle academic subject as music. No wonder the brilliant Einstein once remarked: "In scientific thinking there is always an element of poetry. Real science and real music require a uniform thought process."

The idea of problem-based learning has not yet taken its rightful place in music education. Experience shows that so far more has been said about problem-based learning than exploring the basics of its development and implementation in practice. We have already had the opportunity to make sure that the problems put forward and solved by the musician teacher himself may not yet become the problems of his pupils.

It should also be noted that the content of educational activities in the music lesson and in extracurricular activities should not be limited to the search for new musical knowledge. Thinking about a new interpretation of a choral work, an individual understanding of the nature and imagery of music - all this should be based on the knowledge and skills that the student adopts in a "ready form" from various sources of teacher explanation, television and radio programs, video programs, from a musical reference book, textbook, books or articles about music. And in the search activity, all this musical knowledge, successfully acquired, is cemented, fastened into one whole, leading to a new level of musical and creative development.

The practice of musical work at school shows that the problematic nature of introducing students to music sometimes does not achieve the necessary results due to the fact that the concepts of problems, tasks and tasks are considered by some musician teachers as synonyms. Considering any difficulty as a problem, such teachers ignore the transformative nature of the content of musical-search activity in problem-based learning, which, of course, cannot be called legitimate. In the process of familiarization with the methodology of problem-based learning, it is necessary to get acquainted with special methodological literature, use various approaches to organizing problematicness in the classroom of musical art.

In some cases, the problematic presentation of musical knowledge comes up against the heterogeneous composition of the class. A certain number of students literally "do not want to

enter” into a problem situation. Indeed, in a number of cases, the student listens with great enthusiasm to what the teacher tells about the work, rather than he himself wants to analyze it and then convey in words his own musical feelings and sensations. Intellectually lazy, schoolchildren who have not learned to think independently avoid excessive tension and “brain anxiety”.

If a music teacher wants a student to independently complete a particular task, he must do everything in his power so that the student himself wants this. It is best when the goal in the lesson is consciously put forward and set by the students themselves or the teacher, but with the obligatory acceptance of it by the majority of the class.

A modern music lesson is always a fusion of poetry and creative analysis, direct musical impressions and reflections on the art of music, admiration for a vocal work and careful performance work. That is why the methodology of problem-based learning is designed to be an integral part of the musical and intellectual work of schoolchildren.

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