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METHOD OF PEDAGOGICAL DIAGNOSTICS OF MUSIC EDUCATION

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ABSTRACT

This article analyzes the theoretical foundations and methodology of pedagogical diagnostics of the musical education process. The role and importance of diagnostic processes aimed at identifying and developing students' knowledge, skills and competencies in musical education are highlighted. The effectiveness of using modern technologies and innovative approaches in pedagogical diagnostics of musical education is also substantiated. The article contains scientific and analytical recommendations on pedagogical diagnostics methodology, content of musical education and assessment criteria.

KEYWORDS

Musical education, pedagogical diagnostics, educational process, assessment criteria, modern technologies, innovative approach, students' qualifications, development.

INTRODUCTION

The process of musical education plays an important role in familiarizing students with art and culture, forming their aesthetic taste and developing creative abilities. In the modern educational process, the development of scientific and methodological foundations of pedagogical diagnostics for the qualitative formation of musical knowledge and skills is one of the urgent issues. Pedagogical diagnostics allows assessing the knowledge, skills and

qualifications of students in the educational process, identifying their individual abilities and selecting appropriate teaching methods.

Today, the introduction of modern approaches to the education system, improving the quality of musical education and using innovative technologies is an important task. Therefore, the issue of in-depth study of the importance of pedagogical diagnostics in musical education, the application of its modern

methods and tools is a necessary direction for research. This article analyzes the theoretical and practical aspects of pedagogical diagnostics of musical education, and also gives recommendations on the integration of effective methods into the pedagogical process.

The art of sounds is characterized by a unity of opposites - almost unlimited possibilities of emotional clarification are faced with the lack of objective imagery, the chronology of events that requires associative filling of figurative content. Observations of sociologists, psychologists, musicologists, teachers give grounds to evaluate the art of music as a very effective educational tool that contributes to the liberation of a person's spiritual abilities in all areas of his activity.

Naturally, there is a need to study the methods of implementing the educational function of music, methods of its use in the conditions of the pedagogical process. Taking this into account, it is recommended to resort to scientifically based criteria for analyzing the level of qualitative communication of the subject with music, which will allow to observe the dynamics of the musical development of the individual, pay attention to individual shortcomings and determine the appropriate scheme of pedagogical robots in the right direction.

To develop criteria as indicators of the effectiveness of the educational process, first of all, there should be a clearly defined "standard" of measurement that corresponds to the highest "ideal" level of effectiveness of music teaching. It should be based on modern requirements of artistic education and take into account the content of the subject, the sequence

of the system of presenting the material, the general and specific goals of personality development.

Recently, in the pedagogical literature, the question of pedagogical diagnostic criteria for students of different ages has been increasingly raised. Despite some differences, the general rule for all theoretical and methodological developments in music teaching is the theory of the influence of musical art on the spiritual world of the subject of the educational process, on his personal qualities and professional skills. Summarizing pedagogical works, it is possible to distinguish three aspects of studying the level of musical development of students:

the dynamics of the emotionally occupied personality's attitude to music;

the level of development of relevant knowledge and skills;

creative nature of musical activity .

Such a choice confirms the methodological principle of the subject's relationship with music, which is always characterized by the unity of knowledge, emotions and creative independence. The organic connection of these components determines the adequacy and depth of the study of musical works, the effectiveness of conducting various educational activities, the effectiveness of the influence of music on the spiritual development of a person.

The basis of communication with music is an emotional attitude to it, which determines the importance of students' artistic interests and diagnostics, their motivation for turning to art. Consequently, the established parameters of pedagogical diagnostics

allow us to identify such criteria for the musical development of students.

Value directions that characterize the artistic and aesthetic worldview of the subject, the experience of communicating with art, the specificity of musical interests and needs, the specifics of behavior in various situations of musical activity. To study value directions, methods of collecting information about the classroom and extracurricular activities of schoolchildren, their musical leisure are used. The most important indicators of value directions are:

general musical aesthetic knowledge of students;

musical thesaurus (active fund of specialized knowledge);

frequency of contact with works of art;

selection of individual musical tastes (favorite works, composers, types of musical activity, media transmission);

activity of schoolchildren in the process of educational activities;

independent creative activity.

Aesthetic assessment, which includes information about the cognitive and intellectual abilities of students, the ability to emotionally empathize and analyze music, their penetration into the artistic world of the author, and the creative interpretation of the figurative content of the work. This information is obtained using methods of studying the individual characteristics of the musical activity of schoolchildren. Indicators of aesthetic assessment:

emotional attitude to music;

the ability to reveal the semantic essence of musical language elements;

the presence and nature of associations;

the validity of evaluative judgments;

the integrity and completeness of the study of the work;

the ability to correlate oral and performance interpretation of music .

Students' attitude to music, their self-esteem as a subject of musical activity, as well as their ability to creative self-expression, which is studied by introspection methods, make it possible to determine. Indicators of self-esteem:

readiness for self-knowledge of their musical impressions;

preparation for communication with music;

tendency to self-awareness of existing internal contradictions;

ability to determine and plan the further development of the "I" under the influence of musical impressions.

Value orientations, aesthetic assessments and self-assessment are inextricably linked as a whole functional education. Value orientations, on the one hand, are formed in the process of aesthetic evaluation of specific musical works, in the process of direct contact with them. On the other hand, they themselves direct the selective evaluative attitude to music, determine the formation of the so-called "axiological centers" of its study. In addition, the development of value orientations and aesthetic

assessments, in turn, is interconnected with the readiness of the subject of musical activity to self-evaluation and its place in the socio-cultural situation of artistic communication, its tendency to self-correction, since an evaluative attitude to a work of art always requires a certain departure from it, the ability to rise "above" it, this is a higher level of reflection. The foundation that unites all the identified criteria is the category of worldview. Indeed, in the process of communication with art, not a world of individual images, but a holistic artistic image of the world opens up to a person.

Consider the pedagogical diagnostic methods that are most appropriate in studying the effectiveness of musical education. To study the value orientations of students, as a rule, questions are used, in the answers to which they are invited to explain how they understand the artistic value of musical works, what is the effectiveness of the influence of the musical image on the individual, and name the main means of musical expressiveness.

The answers obtained can be divided into three groups: incorrect, incompletely formal and relatively independent. The first group consists of the most primitive statements about music, in which its importance in the development of human spiritual culture is denied or only the entertainment and practical functions of this art form are emphasized. Incompletely formal answers are characterized by correct, but general and one-sided judgments, devoid of determining a personal attitude to music. Relatively independent answers indicate the tendency of respondents to express their own point of view, to convey the feelings and thoughts that musical works evoke in them, to analyze the process of their personal aesthetic experience and awareness.

In addition, to confirm the conclusions, it is necessary to determine the students' interest in specific genres and types of music. For example, they can be offered to evaluate folk, classical (instrumental, vocal, choral, opera and ballet), popular music genres on a ten-point system and divide them into stages that are important for them.

For respondents with some experience in working with music, it is more effective to study the area of more specific "favorite" works, which are called in the questionnaires or determined using "sound questionnaires", that is, fragments of individual musical works that the student must listen to and express his attitude to them. In this case, he identifies in his imagination a specific pattern of musical sound with a certain genre, which allows the researcher to determine the genre taste in general.

Selective attitude to music indicates not only the knowledge of respondents (the cognitive component of value orientations), but also individual hobbies and tastes (the emotional component), which is very important for pedagogical research in the field of art.

Sometimes understanding the values of musical art, its social role does not correspond to real behavior. The transition from general knowledge and ideas about music to independent artistic activity does not always occur. Therefore, a necessary component of the study of value orientations is the analysis of the degree of activity of the main forms of realization of students' musical needs: listening to and performing works, attending concerts, collecting background images, getting acquainted with music criticism, etc.

The system of value orientations, which should be considered as the basis for determining human activity,

his consciousness and behavior, primarily determines the relationship with music. However, information about value orientations should be supplemented by a detailed and in-depth study of specific works and the direct process of aesthetic evaluation.

In addition, students are offered a specific questionnaire – a set of adjectives, combined into eight parts and characterizing various qualities of feelings. While listening to music, schoolchildren should highlight those that best correspond to the emotional coloring of the work. This method has significant advantages over arbitrary descriptions of students' musical impressions. Thus, you can avoid long, sometimes insignificant, "literary" exercises of young music lovers. In addition, it helps to familiarize schoolchildren with the various gradations of emotional states that are repeated in music, with the accuracy of their verbal descriptions. Therefore, the use of the "qualitative circle" expands the vocabulary of respondents, which is an important factor in their musical development.

CONCLUSION

The process of pedagogical diagnostics of music education plays an important role in educating students and developing the necessary knowledge, skills and qualifications in them. This study made it possible to draw important conclusions on the analysis of the theoretical foundations of pedagogical diagnostics in music education, the introduction of its modern methods and tools into practice.

It was found that the use of modern technologies in the diagnostic process, ensuring an individual approach and developing students' creative abilities are effective methods for improving the quality of

education. It was also noted that regular assessment of the level of knowledge of students, monitoring the dynamics of their development and determining assessment criteria are important for the effective organization of the pedagogical process.

In the future, to further improve diagnostics in the process of music education, it is necessary to widely introduce innovative approaches, diversify assessment criteria and develop methods based on in-depth study of the individual characteristics of students. This approach will serve to bring music education to a higher quality level.

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