



## IN THE PRACTICE OF INSTRUMENTAL PERFORMANCE, STUDENTS ARE TAUGHT TO THINK INDEPENDENTLY AND FORMATION OF FEATURES OF CREATIVITY

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### ABSTRACT

this article presents information about teaching the younger generation to think independently and creatively, teaching students who receive musical knowledge to think independently and creatively in scientific literature, the processes of rapid development of technology and information in the second half of the 20th century, the most convenient ways to teach students to think independently and creatively, the 21st century.

### KEYWORDS

Professional music, aesthetic activity, repertoire, activity, creative thinking, performer, musical education.

### INTRODUCTION

The school of general education does not set itself the goal of preparing its students for professional musical activities. However, the ability to understand music, perceive it and be influenced by it should be inherent in every student, regardless of whether he is a professional musician in the future or remains a well – prepared listener with the basic knowledge, skills and abilities of an incredibly diverse musical aesthetic activity of music culture.

"One fact we should not forget when hych: when culture and art do not progress in our country, society does not develop. The level of development of our people is first assessed according to our national culture. In this sense, culture is the image of our people, society. As long as we have begun to create a new image of Uzbekistan, we must first of all start with the development of our national culture," Shavkat Mirziyoev noted. [1.1.]

### ANALYSIS OF THEMATIC LITERATURE



Teaching the younger generation to independent and creative thinking is one of the most relevant tasks of Uzbek pedagogy of the independence period. Students who are educated in a monistic way, to seek new and effective ways of teaching independent and creative thinking is not only for the advancement of the field of teaching methodology, but also it is also important in the implementation of the upbringing of a harmonious personality.

Educational work methods can be yega to different levels of complexity, which depends on their different levels of generalization. Mastering the technique of scientific work serves as the basis for which children develop learning skills and abilities. There is a system of techniques that facilitate training. [2.9.]

- transfer of the learned technique from a teaching task to a new one;
- search for new methods of scientific work;
- managing your learning activities;

In the scientific literature created so far, there are different views on the training of students who receive musical knowledge in independent and creative thinking, although on the go. According to some scientists, for example, the process of teaching students to draw correct conclusions from various scientific information is considered important in order to form a creative thinking skill, developing opportunities for the realization of their knowledge. The important thing about this theoretical view is that it is possible to use it for all types of musical training.

In the second half of the 20th century, during the rapid development of technology and Information, new methods and methods of transferring knowledge from teachers to students appeared. In the 50s, programmed education appeared in Russian pedagogy, in this form is a special type of independent

work of students on specially processed educational materials. [3.11.]

In the opinion of well-known Methodists of musical education, it is first recommended that students choose a repertoire to listen to, distinguish a particular musical work, demonstrate an exemplary performance of the isolated work. However, scientists have ignored the fact that the reader should be given the necessary advice in comparison with the execution of the sample. In our opinion, when a musical work in the selected repertoire is performed by a reader, each section of the work should be compared in stages with a namutsnavi performance. Only then will the reader be able to quickly progress his shortcomings. According to experts, there are two main areas of training students in music savodi classes so that they can imagine and contemplate. They are a thorough mastery of conditional musical symbols, which are used a lot in five-line notation, melody, rhythm, interval, chords are the main form of National Music, the formation of conducting skills. The signs separately indicated by the specialist are of a general nature for musical education. In addition, the statement that the expert emphasized is the formation of “imagination and thinking, the mind”. True, understanding the specific aspects of national music recorded by the researcher and, in addition to fully broadcasting the work when listening to music, reproducing it in parts, ensuring the inextricable connection of the music basket, singing and listening to music, can motivate those to form the skills of being able to pursue creative musical thinking. However, this process also requires the development of different specific methodological approaches and recommendations.

The musical ear develops in the process of activity that requires its participation. This is necessary, first of all, to ensure that the work with the instrument continues with tireless Yeshivat control. A specialist teacher



should constantly take care of the development of all the components of music ear and, above all, internal and melodic Yeshivat. [4.15.]

#### RESEARCH METHODOLOGY.

One of the most convenient ways to train students in independent and creative thinking in music lessons is to use the method of performance and comparison in music sessions, which is carried out as soon as possible. To do this, it is necessary for the music teacher to conditionally scratch music lessons into groups, taking into account their influence on the upbringing of the student. When grouping music lessons, it is imperative to take into account the attitude of students to muksika. It is from this point of view that the component of the lesson will be: listening to music, then music literacy, as well as performance will go from comparison. Especially at the third – performance and comparison stage of the lesson, the student's or teacher's knowledge of the mentioned topic is checked. Execution is carried out by the reader. The execution of the reader is necessary to summarize the analysis of its achievements and shortcomings, noting the comparison with the execution of the sample. This approach to music education encourages the learner to work independently on himself, to take a creative approach to the performance of a musical work.

When analyzing a new work and memorizing it, it is recommended to choose the underground hours for independent studies and in the evening to combine what you have learned. Approach the work creatively sound, phrase, nuances, pedalization; find and compare different options that do not contradict the author's text. [5.20.]

#### ANALYSIS AND RESULTS

Experiments show that knowledge within the framework of musical education cannot be mastered by all students in the same way. Because their

perception of a musical work, their attitude to musical genres is different. Taking into account these aspects, it is necessary to categorize those who received education before using the above method of execution and comparison, that is, to divide them into Muay Thai groups. When conducting solo activities with students, the technique of performing and comparing performed above is important. Because it is of both educational and educational importance to follow the student participating in such training alone, regardless of his skill, the level of mastery, to follow the teacher himself, to admire him first of all with his professional performance.

The process of formation of the performer, his style, methods of thinking and knowing artistic and yesthetic phenomena begins with his understanding of the world of art. The task of the performer will be to reveal the aesthetic content of the musical work and focus on musical content in order to reveal its internal connection with sound structures and shape, to convey the composer's intention as accurately as possible, to create an original interpretation, to emphasize its modern facets. [6.6.]

In the world migration, the 21st century brought new trends in the field of culture. One of them is an interest in the restoration of the traditions of the XVIII-XIX centuries, that is, the development of musical circles, educational circles, musical and poetic evenings. This is how the traditions of creating music at home rose to this high level that some composers received their early musical education in their families. And their choice was far from professional musical art, later they formed the glory of Russian musical culture. [7.15.]

In Understanding Society, musical education has ceased to fulfill only a special role in a narrow circle: learning to play instruments and acquiring musical knowledge. The current situation imposes changed



requirements on the initial musical training. Among his tasks are others that satisfy the urgent needs of a person ate. Of these, the importance of the sleeve can be determined as follows: to give each person the opportunity to find and identify individual ways of communicating with music; to creatively develop its natural musicality; to create conditions for creative manifestations; helps to form inner peace and self-knowledge. [8.9.]

### CONCLUSIONS AND SUGGESTIONS

In conclusion, students try to fully express their thought concepts as much as possible when answering questions. All students must participate in this process. Otherwise, 2-3 students may be active and the rest may feel humiliated. In this doubt, while the teacher is not directly involved, he is in charge of managing the conversation routine. Students receive the information they receive from their classmates rather than the teacher, which encourages them to become more active.

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