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# Effective Characteristics of the Diagnostic Method in Music Education

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**Abstract:** This article discusses the scientific-theoretical basis and methodological features of pedagogical diagnosis in the process of teaching music in the educational system.

**Keywords:** Educational system, musical perception, pedagogical diagnosis, methodology, psychological approach.

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In order to develop criteria as indicators of effectiveness and efficiency of the educational process, first of all, there should be a well-defined "standard" of measurement corresponding to the highest "ideal" level of effectiveness of music education. It is based on modern requirements for education and must take into account the content of the subject itself, the consistency of the system of presenting the material, general and special goals of personal development. Recently, the issue of criteria for pedagogical diagnosis of students of different ages has been raised more and more in the pedagogical literature. Despite individual differences, the general rule that applies to music education for all theoretical and methodological developments is about the influence of musical art on the spiritual world of the subject of the educational process, his personal qualities and professional skills. Summarizing the pedagogical works, it is possible to distinguish three aspects of studying the levels of musical development of students. Such a choice confirms the methodological principle of the subject's relationship with music, which is always characterized by the unity of knowledge, feelings and creative independence. The interrelationship of these components determines the adequacy and depth of studying musical works, the success of various educational activities, and the effectiveness of the influence of music on the spiritual maturity of a person.

The basis of communicating with music is the emotional attitude to it, which diagnoses the artistic interests and tastes of students, predetermines their motivation for art.

Consequently, the specified parameters of pedagogical diagnostics allow to determine such criteria of musical development of students. Value orientations describing the subject's artistic-aesthetic worldview, knowledge and experience of communicating with art, the uniqueness of musical interests and needs, characteristic features of behavior in various situations of musical activity. To study value orientations, school students' classroom and extracurricular activities, their musical free time (attending concerts, collecting sound recordings, watching music videos and TV programs, participating in amateur creative groups, etc. ) methods of collecting information are used.

***The most important indicators of the value direction are:***

- general musical and aesthetic knowledge of students;
- musical thesaurus (active fund of special knowledge);

- frequency of communication with works of art;
- selection of individual musical taste (favorite works, composers, types of musical activities, media broadcasts);
- activity of schoolchildren during training;
- striving for independent creative activity.

An aesthetic evaluation that includes information about students' perception and intellectual abilities, their emotional empathy and ability to analyze music, entering the author's artistic world, creative interpretation of the figurative content of the work. These data are obtained using methods of studying individual characteristics of musical activity of schoolchildren.

***The aesthetic evaluation indicators are:***

- *emotional attitude to music;*
- *the ability to reveal the semantic essence of musical language elements;*
- *existence and nature of associations;*
- *validity of value judgments;*
- *integrity and completeness of studying the work;*
- *the ability to connect oral and performance interpretations of music.*

Self-assessment of students' attitude to music and to themselves as a subject of musical activity allows to determine the ability of creative self-expression, which is studied by introspective methods.

***Indicators of self-esteem:***

- ✓ *readiness for self-knowledge of one's own musical impressions;*
- ✓ *prepare them to communicate with music;*
- ✓ *tendency to self-awareness of existing internal contradictions;*
- ✓ *the ability to determine and plan the further development of one's "I" under the influence of musical impressions.*

Value orientations, aesthetic evaluation and self-evaluation are interrelated as a holistic functional education. Value directions, on the one hand, are formed in the process of aesthetic assessment of specific musical works, in the process of direct contact with them. On the other hand, they themselves direct a selective evaluative attitude to music, determine the formation of "axiological centers" of its study. In addition, the development of value orientations and aesthetic evaluation, in turn, the readiness of the subject of musical activity to evaluate himself and the place of artistic communication in the socio-cultural situation, the tendency to correct himself, because art The evaluative attitude to the work always includes a certain deviation from it. , the ability to appear to rise "above" requires a high level of judgment. The basis that unites all the above criteria is the category of perception of the world. After all, in the process of communicating with art, a person discovers not the world of separate images, but the whole artistic image of the world.

Consider the most appropriate pedagogical diagnostic methods for studying the effectiveness of musical education. As a rule, questions are used to study the directions of value of students, in the answers to which they are asked to explain how they understand the artistic value of musical works, what is the effectiveness of the effect of the musical image.

***The received answers can be divided into three groups:***

- ✓ *wrong;*

- ✓ *incomplete formal;*
- ✓ *relatively independent.*

The first group consists of the most primitive ideas about music, which deny its importance in the development of human spiritual culture or emphasize only the entertainment and practical functions of this art form. Incomplete official responses are characterized by correct but general and one-sided judgments devoid of any manifestations of personal attitude to music. Relatively independent answers indicate the tendency of the respondents to express their point of view, to convey the feelings and thoughts that the musical works arouse in them, to analyze the personal aesthetic experience and the process of consciousness.

Next, to confirm the conclusions made, it is necessary to determine the interest of students in certain genres and types of music. For example, it is possible to evaluate genres of folk, classical (instrumental, vocal, choral, opera and ballet), mass-popular music on a ten-point system and propose to divide them according to their importance.

For respondents with some experience with music, it is more effective to study the extent of "favorite" works, that is, excerpts of individual musical works created by the student, as indicated in the requested letters or determined using the "audio questionnaire". will be should listen and respond to them. In doing so, he identifies in his imagination a specific example of the sound of music with a specific genre, which allows the researcher to determine the taste of the genre in general.

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

Sometimes the understanding of the values of musical art, its social role does not correspond to actual behavior. The transition from general knowledge and ideas about music to independent artistic activity does not always happen. Therefore, the main forms of satisfying students' musical needs: listening and performing their works, going to concerts, collecting sound recordings, analyzing the level of activity of the main forms of satisfying students' musical needs is a necessary component of the study of value directions . music criticism, etc.

The system of value orientations, which should be considered as the basis for determining human activity, consciousness and behavior, mainly determines the relationship with music. At the same time, the information about value orientations should be supplemented by the study of specific works and the direct process of aesthetic evaluation in more detail and depth.

The primary evaluative attitude to music is checked using the M. Luscher test, which belongs to the group of projective methods of studying experiences of subjective significance and is widely used in the study of problems of art education and upbringing of young people. According to the methodology of this test, choosing different combinations of colors corresponding to a certain emotional state of a person can describe his feelings and experiences that occur under the influence of music. Although the interpretation of such indicators is more complicated and does not always give clear results, as an additional method to study the perceptual-emotional perception of music, the use of the M. Luscher test and other diagnostic methods of the obtained data it is recommended to compare with (questionnaires, interviews, pedagogical observations, study of documents, etc.).

Since musical emotions are "intelligent emotions" according to L. Vygotsky, important indicators of the effectiveness of music education are to test students' ability to understand their own experiences, to learn about the modal and rhythmic structure of works. analysis of verses, tonal ratio of music. the ability to distinguish tones and their emotional impressions. For this purpose, experiments aimed at studying the verbal characteristics of musical works

of students are conducted.

One of these methods is the task of naming epithets specific to this or that piece of music. This task is aimed at determining the associativeness that occurs in the process of musical communication of students, orienting their emotional experiences and overcoming the level of understanding of figurative content.

Close to this is the "association chain" technique, which encourages students to continue a series of different adjectives. For example, like sad, happy, excited. In addition, students are offered a unique questionnaire - a series of adjectives, which are combined into eight sections and describe the most diverse qualities and shades of emotions. When listening to music, students should highlight the things that best match the emotional color of the piece. This method has significant advantages over students' arbitrary description of musical impressions. Thus, you can avoid the detailed, sometimes meaningless, so to speak, "literary" exercises of young music lovers. In addition, it helps to introduce schoolchildren to different levels of emotional states repeated in music, the accuracy of their verbal descriptions. Consequently, the use of the "circle of quality" expands the vocabulary of the respondents, which is an important factor in their musical development.

The traditional grammatical form of the quality of musical features can be expanded by using other parts of speech, for example: "quiet rain", "sunset", "shouting joy", etc. Let's take a look at this experiment. After listening to pieces of music, respondents have to determine their figurative content using a set of suggested musical features. From this list, they choose 2-4 definitions that they think fit each piece they listen to and represent the music program. The level of understanding of the emotional content of the work is evaluated on a 10-point scale: 1 point is the most adequate understanding. The degree of inconsistency increases with the number of selected features that do not match the content of the music.

The next series of experiments should be devoted to the study of students' musical tastes, the ability to make detailed conclusions about the feelings and thoughts that their favorite works evoke in them. When analyzing such comments, it is necessary to take into account the existence of three main criteria: the figurative emotional content of the work, the nature and extent of the impact of the musical image on the person, and the specific characteristics of the form. work as an organization of all means of musical expression. It is based on them that the levels of aesthetic evaluation are differentiated, they can be reproductive, formal analytical, emotional descriptive, emotionally semantic. There are other types of classification in scientific literature.

A full study of the semantic richness of a musical work is possible if it corresponds to the subject's personal experience, which predetermines the creative nature of musical communication. Therefore, pedagogical diagnostics includes the study of students' self-assessment of their attitude to art.

The acquisition and appropriation of artistic values, as a result of which they acquire "personal meaning" is a complex multi-stage process, the sequence of which can be described as follows:

- *information (about the art object and its working conditions);*
- *transformation ("translating" artistic information into one's own language);*
- *active activity (symbol of artistic values in human life);*
- *inclusion (inclusion of values into a system of personal significance);*
- *dynamism (subsequent personal changes, adoption and implementation of relevant values).*

The above diagram shows that the highest sign of the effectiveness of art education is not only the acquisition of socially significant artistic values, but also the process of transforming them into a system of specific directions and aspirations, the indicator of which is self-awareness. Self-awareness through reflexive processes that change a person's old views and ideas, stimulate a new way of looking at the world, help a person "get out" of his previous experience, analyze and revise it develops.

A list of musical communication signs is also used to study self-evaluation. For example, music evokes "the urge to beauty", "aesthetic pleasure", "creative inspiration", "the need to activate one's activity", etc. Using this list, the respondent should place the proposed characteristics in two columns. In the first, first of all, the most important, in his opinion, musical communication sign is determined, then a little more important, and finally, the most important. The second column begins with a character that describes the quality of communication with music that is not unique to the subject. It is followed by a more characteristic sign for him, and in the last place is the most important feature of his attitude to music. The processing of the completed task is carried out as follows: the serial numbers of the features shown in both columns are taken as ranks, after which their rank correlation is calculated.

The self-talk method is also worth noting. It is aimed at students' ability to deep introspection, self-formation of internal contradictions and ways to overcome them. Conducting the interview itself always has a certain program, that is, it ensures that each participant is familiar with the plan of the introspective report in advance, which defines the scope of issues that require introspection.

The obtained experimental results allow students to be divided into separate groups describing the appropriate levels of self-assessment. We can offer the following classification of self-evaluation: procedural situation (respondents determine the evaluation of their musical communication, but do not associate it with personal qualities); qualitatively static (characterized by the analysis of one's own "I", but does not include predictions about self-improvement); prospective dynamic (later coverage of the self-development program, awareness of its implementation methods).

According to certain criteria, pedagogical work is also carried out from learning music and educating students. It is also appropriate to divide it into three stages. In order to form an aesthetic attitude to music, it is recommended to use verbal and non-verbal forms of emotionally meaningful reactions, that is, in addition to valuable thoughts about a musical piece, give students the task of defending their thoughts and feelings.

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