



Formation Of Creative Competencies Of Students When Teaching The Subject Noting And Working With Computer Programs

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Abstract: The article talks about the skills of developing students' creative competencies when learning notation and working with computer programs.

Key words: Notation, computer programs, creative competence, class, solo, ensemble, orchestra, composer, activity, musician, education, need, tasks.

Notalashtirish Va Kompyuter Dasturlarida Ishlash Fanini O'qitishda Talabalarning Ijodiy Kompitensiyalarini Shakllantirish

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Annotatsiya: Maqolada notalashtirish va kompyuter dasturlarida ishlash fanini o'qitishda talabalarning ijodiy kompitenziyalarini shakllantirish ko'nikmalari haqida gap boradi.

Kalit so'zlar: Notalashtirish, kompyuter dasturlari, ijodiy kompetensiya, sinf, yakka, ansambl, orkestr, kompozitor, faoliyat, sozanda, tarbiya, talab, vazifalar.



The formation, development, prosperity of every society depends on education in this society. Teaching students to be creative and solve problems independently in music culture classes is an important factor in increasing educational efficiency. The educational process should be organized in such a way that students and young people become equal partners of the teacher in the educational process, instead of being the object of the educational process. This problem has been specially addressed in the works of Eastern scholars. It is known from history that music plays an important role in the development of our national spirituality in teaching students to creative activities. It is one of the oldest and, at the same time, areas of the national music art, widespread among the people and deeply embedded in their life. National music art and culture opens the world of high feelings of creative activity, pleasure and exciting ideas to students and young people. It makes them spiritually rich and perfect. For centuries, musical instruments such as oud, tanbur, flute, chang, rubob, kobiz, gijjak, setor, trumpet, bulaman, drum and doyra have been widely used in Central Asia.

According to the information that has come down to us, the circle, which became popular as a percussion instrument, gained fame among the people with its developing rhythms and methods rich in national melodies. The images of circular sounds found in the archeological excavations of Saymalitash dating back to the second millennium BC testify to the fact that the circle is an instrument that was created in very ancient times. This instrument, shown in various images, is exactly similar to modern Uzbek and Tajik circles. As with many other forms of folk music performance, notation techniques were not well established until the second half of the 19th century. Since ancient times, the techniques have been taught orally by mentors, i.e., through practical demonstration in the style of a mentor-disciple. The first writing down of rhythms and methods was described in the music treatises of great scholars such as Al-Farbi (9th-10th century) and Sayfuddin Al-Urmawi (12th-13th century) who lived and created in the past. Domla Fitrat stated in his works that in the 19th and early 20th centuries, Kamil Khorezmi showed the complex of classical music



techniques without musical notes. A unique, more perfect way of notating circle and percussion methods was started to some extent by the military Kapellmeister A. Eichhorn in the 80s of the 19th century, and in the 20s and 30s of the 20th century by the well-known Russian musicologist ethnographers V. M. Belyaev, V. A. Uspensky, and N. N. Mironov. Those who gave them demonstrated the methods of circle instruments, mainly in the one-line notation style adopted in practice for percussion instruments.

As we can see from the musical sources we have, all the oases have always been involved in the performance of musical ensembles since ancient times. Usually, one circle is widely used, but in some cases it is known that two or three circles are used. However, not all information mentions the monotony of the circle. This also applies to the early 20th century. But all the performance characteristics of the circle instrument are manifested in the solo performance, in the process of accompanying the dance. The influence of the art of dance on the composition of the circle solo is great. Because this process is related to the full expression of the beautiful traditions of our people, such as movement, charm, grace, and gesture in dances, in circle methods. At the same time, this situation is not limited to creating a complex of diverse and colorful methods for circle performance and skillfully playing them, but also requires understanding and feeling the secrets of traditional dance art. Finding a natural and logical way to move from one method to another in works formed in a complex of various complex dances consisting of aspects of tone and weight depends on the skill of circle performance.

In addition, the dancer plays a very important role in a number of activities such as creating new dances (with the accompaniment of the circle), mastering them, staging them. After all, one of the main criteria for the freedom and meaning of dance is a set of methods. We saw this when the famous musician Usta Olim Komilov performed circle dances for the first time and received great applause. Their successors are the talented soloists K. Dadaev, T. Sayfiddinov, O. Komolkhojaev, Brothers Dilmurod, Kholmurod, Elmurod Islamovlar, Kh. Nosirov, R. Samadov, Kh. Azimov, M. Mirdadaev, Kh. Rasulov and others. . Such artists



have gained the attention of the nation. Nowadays, a new style of performing musical genres, new types of compositional creations are being formed. In recent years, Uzbek composers have paid great attention to the circle method in their works, giving it a special place. For example, in works created in the genre of opera and ballet, the circle is used as a solo and accompaniment. Each piece performed by the symphony orchestra is given a unique national spirit.

Most of the ballets "Dancer" and "Bakht Guli" of the composer G. Mushel, who attracted the attention of the audience, were given in the form of national dances, certain pieces were created and staged with the direct participation of the famous folk artist of Uzbekistan, master Usta Olim Komilov. The ballet "Dancer" created as a result of the creative direction of the master of dance Ustoz Doirachi is distinguished by its unique national characteristics. In the work, the circle was used as a solo instrument, and the famous dancer G. Izmailova demonstrated the characteristics of the dance art, suitable for the complex of its serjilo techniques. Doira's solo melody gives a national touch to her dance and makes every movement irrevocably beautiful and artistic. In addition, the Uzbek State Musical Drama and Comedy Theater named after Muqimi, which staged musical dramas of Uzbek composers, also did significant work in this regard.

Many composers of Uzbekistan began to write works for the orchestra. In these works, the circle part served to smoothly provide metro-rhythmic features in the orchestra. This feature is clearly visible in the works of B. Gienko, F. Olimov, A. Mansurov. In recent years, this situation has been reflected in all works created for the "Orchestra of Uzbek folk instruments". These teams and educational institutions were assigned the task of training specialists in the field. At first, this was undertaken by the "Folk Instruments" department of the Tashkent State Conservatory, but now the Department of "Performance on Folk Instruments" of the Uzbekistan State Conservatory is organized in the class of circle and percussion instruments. execution is being carried out. In this dargah, every talented student is required to have theoretical and practical knowledge of circle performance. In this, they will learn to master theoretical knowledge such as the



history of the instrument, its place today, the creative work of well-known performers-composers, created educational literature, and perform it creatively in practical activities.

The students of the class demonstrate the theoretical and practical knowledge they have acquired during the educational process with concert performances and improve their stage culture and performance skills. Such performances take part in various events of the State Conservatory of Uzbekistan and in concerts held outside them, sharing a joyful mood with the audience. It has become a tradition to participate in television programs on "Youth", "ZOR" and other channels. On the one hand, this serves to improve students' skills, and on the other hand, it increases practical experience, testing, responsibility, and self-sacrifice. On the basis of the decree of the President of the Republic of Uzbekistan Sh. M. Mipziyoev dated February 7, 2017 "On the strategy of actions for the further development of the Republic of Uzbekistan" No. PF-4947 Action strategy for the five priority directions of the development of the Republic of Uzbekistan in 2017-2021, PO'-2909 No. PO'-3775 dated June 5, 2015, "Additional training program on improving the quality of education in higher education institutions and ensuring active cooperation in the wide-ranging reforms implemented in the country" clearly visible. Accordingly, in addition to studying, improving knowledge and skills, a young artist must go through a unique difficult path of learning the experience of teachers, the rich creative heritage and spiritual and cultural values left by them. Training of specialists with thorough theoretical knowledge and practical work skills has become an urgent task today.

In "ensemble class" it is necessary to prepare a specialist who fully meets the requirements of the conductor-leader, who fully meets the requirements of the conductor and leader, and who actively conducts work in the team, with a broad imagination in the art of musical performance and folk art. Accordingly, in the course of the lesson, a healthy creative environment with students should be observed, i.e., friendly attitude, mutual respect and trust, to clearly define the purpose of the studied issues, to explain in fluent language, to all students of



the group we adhere to the same focus. During the practical exercises, we collect information about the main concepts in the form of questions and answers from the students and invite them to draw conclusions. Today, taking into account that ensemble, orchestra, and solo instrumental performances have developed widely, opening the way to independent initiatives for students in the process of mastering the repertoire has a good effect.

Students of the National Percussion Department of the Uzbek Folk Instruments Department of the Uzbekistan State Conservatory learn not only the secrets of playing national instruments, but also European percussion instruments. are mastering. In the programs of all musical competitions organized at present, the performance of various complex works of various directions has become one of the mandatory requirements. Also, the creative projects, festivals and contests implemented in our Republic prove that this experience is supported. The examples given by us show the vitality of the doyra performance traditions, the ability to develop new genres and forms in the modern spirit, and the important place of the doyra in the art of traditional Uzbek music.

For example, various instruments, multi-voice ensembles of percussion instruments, instruments that have gained their place in the musical performance art of our country today - xylophone, marimba, vibraphone, timpani, small drum. , instruments such as plates and Uzbek folk percussion instruments such as doira, drum, qaraykh, safoil, specially adapted and orchestrated works for participation, creation of opportunities to conduct the performance of an ensemble group - to strengthen the creative aspirations of young people , it is important to stimulate their research and develop creative skills. Adaptation of samples of masterpieces for "Percussion Ensemble" requires creative research. Therefore, it is recommended to listen to the performance of the work with the students in order to get a full idea of the artistic aspects of the work studied in the lessons. The purpose of ensemble class lessons is to get students to get to know world music better and to develop their hearing skills through the instrument they are learning. Information about the composer and his work, the main tonality and tempo of the work, the



description of the musical form, the structural foundations of the score, the expressive features of the tunes and the important aspects during the performance are mastered during the course of the lesson. Saving the time of the participants of the lesson, quickly memorizing and mastering the answers to the questions that arise requires the use of interactive forms in the lessons. As a result of the use of advanced pedagogical technologies such as "Brainstorming", "FSMU", the goal of studying and searching for musical works, strengthening knowledge about theoretical concepts, and expanding historical imagination is achieved. The most important thing is that the group consciousness of the students is awakened, they develop the qualities of mutual support, the spirit of sensitivity, the creative initiative, responsibility and interest in the lesson deepen. This creates the ground for independent activity in the performance practice of the student, as part of the ensemble and orchestra. Creating such ensembles and providing them with a performance program is one of the urgent tasks facing specialists, especially in the educational process of a higher education institution. Such trainings will help students in the future to form the skills of organizing a percussion ensemble, forming it, and ensuring regular activities of these ensembles in secondary special educational institutions.

The sounds scattered in the circle attract the listeners and become important as they arouse artistic and aesthetic interest in them. The increase in the number of people interested in circle performance among young people is a proof of the correctness of our activity. In today's era, it is important to rationally organize educational activities, to regularly acquaint students with the achievements of modern science, culture, and technology, and to use them effectively in educational activities. Graduates of UzDK, who have the required knowledge, will grow up to be skilled musicians in the future. They manage to work successfully in various art and culture centers of Uzbekistan.

The development of creative qualities of an individual is one of the priority requirements of modern society for the Russian education system, since it is creative individuals who determine the progress of the economic and social life



of the country. The problem of developing the creative qualities of an individual has been considered for many decades in the theory and practice of art education, but the ways to solve it have not been systematized or generalized at the level of specific technologies for teaching various categories of students. Existing concepts and teaching technologies are aimed, first of all, at students mastering the basics of realistic literacy, while the development of creative qualities of an individual is seen as a result that is not specifically planned. In modern art pedagogy, there are different approaches to building the learning process, often contradictory. The most significant differences are in the question of which group of tasks should be considered a priority - the tasks of the educational and academic block, educational ones, or artistic and creative ones, developing the creative potential of the individual. Despite the change in the requirements for art, the personality of the artist in the modern world and the emergence in connection with this of various innovative teaching technologies in the field of art education, the issue of the relationship between teaching and creative tasks in this area has not yet been resolved. Resolution of contradictions is possible only with a fundamentally different approach to organizing the process of teaching art, by shifting the emphasis from craft problems to issues of developing students' figurative and plastic thinking.

Modern art education as a system of professional training in modern conditions should be aimed at developing the creative potential of future artists, allowing them to successfully adapt to the processes occurring in art and fit into artistic reality. Understanding the artistic picture of the world is not enough here, since the picture is changing with incredible speed, therefore, for professional art education, the process of developing the artistic and creative abilities of the individual becomes a priority. In psychological science, as is known, abilities are traditionally considered as individual personality characteristics that distinguish one person from another and determine the ease and success of performing any activity. L.G. Kovalev believed that abilities should be understood as an ensemble of properties of the human personality, ensuring the relative ease of mastering a certain activity and the high quality of its results.



B.M. Teplov considered abilities in terms of individual psychological differences and identified three of their main features:

- 1) abilities - individual psychological characteristics of sensations and perceptions, memory, thinking, imagination, emotions and will, relationships and motor reactions;
- 2) abilities - not any individual characteristics, but only those that are related to the success of performing any activity or many activities;
- 3) abilities are understood as such individual characteristics that are not limited to the existing skills, abilities or knowledge of a person, but which ensure the ease and speed of their acquisition.

The problem of developing abilities received a fundamental theoretical development in the works of S.L. Rubinstein and his followers, where abilities are understood as suitability for a certain activity, a high level of achievement, ease and speed of assimilation. Abilities are not innate, but they are based on hereditarily fixed prerequisites for their development (inclinations), which are understood as the natural physiological characteristics of an individual [5]. Abilities depend on inclinations, but are always the result of learning and development.

For the visual arts, such inclinations as visual perception, spatial thinking, and fine motor skills are of particular importance. The development of abilities for visual activity (visual abilities) is possible only as a result of mastering the basics of visual literacy, rules and techniques, image skills, and systematic practical experience. Visual abilities are associated with the ability to identify the characteristic visual features of an object (shape, proportions, volume, color, tone, surface texture), its geometric and physical features, on the one hand, and on the other, with the ability to reproduce them on a plane or in volume.

The development of artistic and creative abilities, understood as the ability to create original, socially significant artistic images, does not occur in the process of simple depiction, but requires the solution of figurative, artistic and plastic problems. The more diverse and meaningful the types and methods of artistic



and creative activity mastered, the more fully a person's abilities can manifest and develop.

Thus, artistic and creative abilities are individual psychological characteristics of a person that provide the opportunity to create a new artistic product, new, original artistic images that have a certain value, social or individual. They presuppose a tendency or the ability developed during the learning process to rethink and creatively process, interpret reality, and reflect it in the form of new, original artistic images. The goal of the creative process is to express oneself, one's individuality in a figurative form, the artist's self-expression through the language of art. Based on the results of creative activity, one can always say a lot about the emotional state of the artist, his worldview, beliefs, and taste preferences. A work of art demonstrates the level of mastery of the craft of art, on the one hand, and the degree of his artistic talent, on the other.

Creative talent is largely determined by such a quality as flexibility of thinking - the artist's ability to react quickly and easily find new, different options for solving a creative problem. The flexibility of artistic thinking presupposes the ability to freely manage existing visual images and impressions, build new associative connections, be able to think and create something new, embodying one's idea using artistic and plastic means, the means of the language of art.

An academic discipline that allows students to express themselves, their understanding of form and content in art, and realize their own artistic ideas is composition. Composition studies the universal laws of art, methods, rules, techniques for creating a work of art. The theory of composition includes the laws of shape formation, rules for the use of expressive means and techniques. In modern art education, the academic discipline "Composition" is aimed at creating an artistic image by students, realizing their own ideas through the study of the laws of construction, creation and perception of a work of art.

Composition is the most important component of a work of art, giving it unity and integrity, unifying and subordinating its elements. The concept of "compositional solution" contains the principles of arrangement of image



elements on a plane and in space, the relationship between spots of color, light, shadow and volume, etc.

Compositional structure is the basis, the “construction” of any work of art, which implies bringing all its parts to wholeness and harmony. Composition means the construction of a whole, each part of which has a specific place, determined by meaning and content. Any completed work is also called a composition.

Creating a composition means finding harmony in proportions, spatial, color and tone relationships. This allows you to competently and harmoniously select the elements of the image, the components that make up the whole, achieving a depth of emotional impact on the viewer, making the content clear and accessible to him. The content of the work carries the author's intention, his idea. In the process of compositional construction, the task is to select and arrange the details so as to more accurately reveal the meaning and idea of the work, without losing the harmony of the artistic form.

Form is a way of selecting and organizing image elements, taking into account the laws, rules and techniques of composition. To create conditions for integrity and harmony in the perception of an artistic image, it is important to observe the basic compositional laws:

- the law of integrity;
- the law of analogy and contrasts;
- the law of novelty;
- the law of subordination of all elements to the plan.

The law of integrity is the most important law of composition. According to this law, the composition must be indivisible - so perfect that it is impossible to remove even the most insignificant detail without damaging it. To do this, the work must contain a constructive idea, and all elements of the composition must be strictly coordinated with each other - the secondary must be subordinate to the main (compositional center). The law of novelty requires originality and originality of both the plot and compositional means and techniques.

The law of analogy and contrasts is responsible for identifying the characteristic features of objects and phenomena by comparing them in shape, color, size,



tone, meaning, etc. The law of subordination of all compositional means to the ideological concept puts the idea of the work at the forefront, not allowing the use of random means and techniques.

Thus, composition is a multi-valued, complex concept that covers a wide range of knowledge that forms the basis of practical creative activity. If we put the development of artistic and creative abilities at the forefront of art education, then the process of teaching composition should be creative in nature, built on solving problems of a formal and substantive nature. Teaching the rules and techniques of composition, aimed at developing the creative abilities of students, is based on the following principles:

1. when constructing the educational process, one should take into account the presence of inclinations - anatomical and physiological characteristics of students, characteristics of visual perception, spatial thinking, mastery of artistic and visual skills, and an individual approach to setting work tasks;
2. inclusion in the content of training of various types of artistic and creative activities (work on a plane and in volume from life, from an idea, from memory, decorative activities, formal or abstract composition), various methods and techniques, techniques, materials;
3. providing a visual range, a variety of visual impressions, images and stimuli during the lesson. Providing students with a sufficient amount of visual information, providing a visual range is necessary for the successful functioning of the imagination

Conclusion

Creativity consists of creating a new, original product, and the novelty of a creative product is characterized by subjectivity and relativity. The activity of students in composition classes consists of consciously operating with the language of art, plastic means, compositional rules and laws. The result of such work is both creative work, a direct product, and a by-product - the developed artistic and plastic thinking of students. The organization of such work requires the use of active teaching methods, such as collective analysis of nature,



discussion and discussion about ways to solve figurative and plastic problems, and mutual counseling of students.

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