

**FORMATION OF THE COGNITIVE ACTIVITY OF 5-CLASS
SECONDARY SCHOOL STUDENTS WITH THE FAMILIARITY OF THE
INSTRUMENTS OF THE SYMPHONY ORCHESTRA**

A.X. Trigulova PhD, Associate Professor of the Department
"Theory of Music and Methods" TSPU named after Nizami.

Abstract: The article reveals the methods for the development of the cognitive activity of students when getting acquainted with the symphony orchestra and its instruments, provides educational and cognitive tasks and the stages of their solution in order to activate musical perception and the general development of schoolchildren.

Аннотация: В статье раскрываются методы развития познавательной активности учащихся при знакомстве с симфоническим оркестром и его инструментами, приводятся учебно-познавательные задачи и этапность их решения в целях активизации музыкального восприятия и общего развития школьников.

Ключевые слова: познавательная активность, учащиеся, комплексный подход, учебные задачи, восприятие музыки, этапы, креативность.

Key words: cognitive activity, students, integrated approach, learning tasks, music perception, stages, creativity.

In our republic, great importance is attached to the spiritual, intellectual and creative and creative development of the individual, to familiarizing young people with the best examples of national and world culture. An important role in this process is assigned to the activity of the individual himself, capable of constant self-education in accordance with his life, moral and professional aspirations.

In the Decrees of the President of the Republic of Uzbekistan "On the strategy of actions for the further development of the Republic of Uzbekistan" UP-4947 dated February 7, 2017, "On measures to educate physically healthy, spiritually and intellectually developed youth, raising the system of its education to a qualitatively new level" ПКҚ-3907 from 14.08.2018, SZ, N 33, art. 677 [1,2] At the

same time, the Resolution of the President of the Republic of Uzbekistan "On measures for the innovative development of the sphere of culture and art in the Republic of Uzbekistan" PP-3920 of 08.26.2018 states the importance of implementing comprehensive measures to support culture and art, preserving and increasing the national cultural and spiritual heritage, strengthening international cultural ties [3].

Musical education acquires socio-cultural significance in the modern world. In the field of general education, its main task is to prepare educated music listeners. Nevertheless, there is still a very narrow, primitive and formal understanding of the education of musically educated music listeners. In a general education school, the perception of music is considered as one of the types of educational activity that is not related to others (singing, playing instruments, musical movements), the psychological essence of this process "as a cognitive act" is not taken into account. -cognitive cognitive strategy ” [5, p. 52].

Theoretical information about music, divorced from perception, does not carry the prospects of personality-oriented education [6].

Improving music education is one of the pressing problems of art pedagogy. D. B. Kabalevsky pointed out the importance of the active position of children in the lesson of musical culture when he stated: “Active perception of music is the basis of musical education in general, of all its links. Only then can music fulfill its aesthetic, cognitive and educational role when children learn to really hear it and think about it ”[4, p. 132].

Consequently, the activity of a teacher who builds a teaching system should be comprehended in the logic of managing the development of the internal intellectual, emotional and spiritual potential of students, and not be a formal mechanical transfer of abstract knowledge.

Features of the subject "Musical culture", the principle of an integrated approach to musical and aesthetic education of schoolchildren and taking into account the psychological characteristics of fifth-graders lead to the conclusion that the formation of their motivational sphere, arousing interest in phenomena.

It can be assumed that when students get acquainted with the instruments of a symphony orchestra, their cognitive activity will be intensified if they perform the following tasks:

- independently obtain information on this topic with the pedagogical support of the teacher;
- to highlight, compare and describe the signs and properties of individual instruments;
- to define the role and essence of the symphony orchestra as a cultural phenomenon;
- to form their own opinion about the role of the symphony orchestra and symphonic music in the modern world.

As practice and our pedagogical experience show, the topic under consideration is better assimilated by students on the basis of the principles of phasing, problematization, and independence.

The first stage is problem-cognitive. Problematic questions:

What kind of orchestras are there? (Symphonic, wind, military, strings, orchestras of folk instruments, pop, jazz). What instruments do you know, which ones have you heard? Why? Who runs the orchestra? What is a conductor? Are there orchestras without a conductor? Can an orchestra play without a conductor?

Self-study assignments:

- 1) define a symphony orchestra;
- 2) talk about the profession of a conductor and his role in the orchestra;
- 3) characterize the groups of instruments of the symphony orchestra (divided between four students or groups of students - strings, brass, woodwinds, percussion);
- 4) What is an ensemble? Give a definition;
- 5) Compare the definitions of an ensemble and an orchestra. What is the difference?

The second stage is musical and practical

1. together with the teacher, generalize the knowledge gained in the course of independent work;
2. look, memorize the images of the instruments of the symphony orchestra;
3. listening, memorizing the sound of instruments:
I.S. Bach. Joke (flute), P.I. Chaikovsky. Melody (violin), L. Boccherini. Rondo (cello), D. Shostakovich. Waltz (French horn), etc.
- 4) if possible, a performance by a student studying at a music school (a piece for violin, flute, etc.)

Homework: find and listen to pieces with the sound of various instruments of a symphony orchestra on your own. Compose a story (short essay) "Moods of Instruments".

The third stage is evaluative and productive. Held in a playful way:

1. game "Orchestration". Characters from literary and musical works, films, emotional states (sadness, delight, glee, rage) known to children are named, and the students "select" for them the corresponding, in their opinion, sound of an instrument or a group of instruments.
2. Quizzes in the form of presentations, videos. It is possible to borrow quizzes "Guess Musical", "Guess Musical Instruments", "Sounds of Musical Instruments" and others from You Tube, which can be used both separately and in combinations by combining the most interesting questions from different quizzes.
3. Quizzes (crosswords), compiled by the teacher himself, taking into account the characteristics of the class;
4. Poll on cards with questions (by FI Valeeva).

In each sentence, it is necessary to underline the words - the correct answers:

1. The group of woodwind instruments includes: piano, violin, flute, bassoon, double bass.
2. The symphony orchestra consists of: a group of bowed strings, woodwind, a group of balalaikas, brass and a group of button accordions.
3. The lowest instruments of a symphony orchestra: flute, trombone, tuba, viola, double bass, violin, bassoon.

4. The lowest instrument of the woodwind group: flute, violin, bassoon, drum.
5. The symphony orchestra additionally includes: trumpet, organ, harp, violin, celesta, clarinet, piano.
6. The orchestra is directed by: accordionist, trombonist, conductor, drummer

Summing up takes place in the correct form, with the involvement of students in self-assessment of their achievements. Thus, the emotional, intellectual and playful activity of students create the preconditions for the formation of practice-oriented strategies for entering the figurative world of musical art. The teacher's creation of an atmosphere of creative involvement of children in the process of musical perception, comprehension, performance contributes to the development of intonational-figurative thinking, reveals to them the essence of music as a search for the spiritual presence of a person in the content of art.

Literature:

1. Decree of the President of the Republic of Uzbekistan "On the strategy of actions for the further development of the Republic of Uzbekistan" UP-4947 dated February 7, 2017,
2. Decree of the President of the Republic of Uzbekistan "On measures to educate physically healthy, spiritually and intellectually developed youth, raising the system of their education to a qualitatively new level" ПҚ-3907 of 14.08.2018, SZ, N 33, art. 677
3. Kabalevsky, DB Music at school [Text] / DB Kabalevsky // Art and school: A book for a teacher: collection of articles. articles / comp. A.K. Vasilevsky. - M. Education, 1981 .-- S. 112-140.
4. Toropova, A. V. Musical psychology and psychology of musical education [Text] / A. V. Toropova. - M. Graf-Press, 2010 .-- 240 p.
5. Reva V. P. Creative strategy of fostering a culture of musical perception in younger schoolchildren // Musical art and education 2018. No. 2 (22). S.47-56.
6. Valeeva F.I. Acquaintance with the symphony orchestra. <https://infourok.ru/>