

## **Issues of Increasing Cognitive-Creative Competence of Musical Instrument Players**

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### **Abstract**

In the article, the possibilities of theoretical enrichment of the development of cognitive-creative and musical performance competence of future musicians based on international best practices, the development of creative thinking, independence, creativity, activity and creativity of future musicians in the training of competitive personnel in the field of music, the expansion of worldviews, self-control The formation of the needs to do and educate is widely covered.

**Keywords:** musical performance, cognitive-creative and musical performance, personal competence, competitive personnel, creativity.

It is worthy of recognition that fundamental reforms are being carried out in our country in all spheres of life of society, taking into account the experience of developed countries of the world, local conditions, economic and intellectual resources. On the basis of the large-scale reforms carried out, there are the necessary conditions for our people to live a decent life, get an education and a profession at the level of world demands, and improve creativity. Now educational issues are considered as the main topic, leading factor of social and economic development.

The demand for Culture and art education, which has a great place in the socio-spiritual life of the Republic, is now more relevant than ever. In the context of globalization, issues related to the preservation of the foundations of our national heritage and its widespread promotion, and the further improvement of the quality of teaching in culture and the arts have now become priorities of our activities.

The decision of the president of the Republic of Uzbekistan "On additional measures for the further development of the field of culture and art" dated 2023 years 3 february PQ-112, several number of important issues, sets out tasks for improving musical knowledge and skills of students and students in educational institutions, forming love for national culture in their hearts, identifying and supporting young talents. Among these, many tasks are of great importance, such as teaching schoolchildren the skills of performing a melody on at least one musical instrument, setting up Instrumental Performance lessons under the streamer "Accompany instrument with my life" within the hours of study allocated for the study of music. After all, it is envisaged to educate the young generation growing up in the spirit of love for music, to establish the enjoyment of the treasure of our vast national heritage, and thus to mature them as the owner of high taste, artistic culture, strong thinking. From time immemorial, teaching in the system of culture and art education is carried out individually, that is, in the form of a "master-disciple". This style of teaching determines the character of communication between the teacher and the student. Mutual respect, duty, duties, diligence and endurance occupy a special place in the study of the secrets of the industry in this style of training of a talented teacher. If the duty of the

teacher is to convey his knowledge and experience without fail, then the task of the disciple is to master and apply the knowledge received, to mature and achieve the status of a mentor. In this particular complex creative process, both the teacher and the disciple are considered responsible for improving their professional skills, maintaining existing traditions and delivering fluffy to the next generation. It is extremely important in the development of cognitive-creative and musical performance competency of future instrument players that as zero today's student grows to the status of a mentor tomorrow, he will also grow disciples, share the thorough knowledge learned with others.

National musical traditions have reached our days thanks to the creative heritage of many singers and musicians such as Domla Halim Ibadov, master Shudi Azizov, Levi Bobokhanov, Haji Abdulaziz Rasulov, Matyokub Kharratov, Mulla Toychi Toshmammedov, Yunus Rajabiy, Ahmadjan Umrzakov, Orif Toshmatov, Tokasin Jalilov, Shorahim Shoumarov, Abdukadir Ismailov, Fahriddin Sadigov, Matyusuf Kharratov. The study of the national heritage left by them, the enjoyment of our people and the cultivation of worthy disciples in this regard are some of the important tasks of today. Each educator working in the direction of Instrumental Performance education should also instill in his student the potential to be worthy of teachers in teaching lessons, to be able to appreciate the hereditary resources left by them. This is also one of the most important tasks in increasing the cognitive-creative competence of future instrument players.

It's known, that the art of music occupies a special place among traditional arts with such complex features as the breadth of its sphere of influence, the ability to change the human psyche. This is also why music has long been considered as a separate type of science. Abu Nasr Farabi characterizes music as a form of science, saying: "This science is useful in this sense that it regulates the behavior of (people) who have lost their balance, perfects the behavior that is not perfect, and maintains the balance of the (people) behavior that is in balance. This science is also useful for the health of the body, because if the body is sick, the Soul also wilts, and if the body is blocked, the soul is also blocked. Therefore, with the influence of voices, the body is healed with the help of soul healing, while the soul recovers through the regulation of its powers and adaptation to its own substance. This science has three of foundations: band, melody (melody) as well as the music of melody and other members. Band was discovered to bring mental concepts into certain order-equality, melody was discovered to put low and high voices into certain order-equality, both bases subject to auditory intuition". From the description given, it can be seen that as the art of music penetrates into the soul of any person, it is completely captured by him, influenced by his senses and pulled into his domain. This makes many demands on the representatives of this field.

It should be noted that if earlier educational institutions engaged in musical art and musical pedagogy on a Republican scale were numbered with a finger, then today their ranks have expanded incredibly. In addition to educational institutions specializing in the art of Music located in the capital, universities in the Republic of Karakalpakstan and all regions are developing a direction of musical pedagogy. In turn, this means that in addition to educating today's future instrument players, the younger generation of tomorrow will also be able to grow up teacher-educators who will shape their skills in music. Therefore, it is extremely important to study professionally competency, specific issues in the field, so that without it it is desirable to achieve the main goal envisaged from music "to bring behavior to perfection, to maintain equilibrium". This is also the responsibility of the future music performer and music education educator to society.

Currently, the processes of training personnel in the direction of Instrumental Performance in our country are carried out as follows, covering children's music and art schools, professional educational institutions and higher education institutions. Including:

*students who study in children's music art schools for 5-7 years continue in professional educational institutions (specialized art and culture schools) with a period of two years (grades*

10-11)in their chosen areas of study and continue their studies in higher education institutions after graduating from these institutions;

**Secondly:** they continue their studies in higher education institutions after graduating from these institutions, studying in boarding schools (grades 1-11), specializing in the direction of music and art.

Still, since the upbringing of the younger generation of Tomorrow is associated with the knowledge given today, it should seriously consider any educator. By increasing the cognitive competence of the student sitting in the audience today, it is possible to promote pure art among the student-youth even tomorrow and thus achieve the goals of shaping, nurturing musical tastes.

Today, in the pedagogical system, the concept of creative education is widespread, which is precisely what is extremely relevant in the field of music education. It is now extremely important to educate creativism in future music performers and musical education educators. After all, in creativism, a sense of creativity is a priority, which first manifests itself as an irreplaceable perfect person and a mature person, not like everyone else. Creativism encourages him not to stop in one place, to search for wisdom, to find news, and to always change. The creative educator is inhuman. Whereas as a person changes himself, he changes being, Society seeks to renew, and the environment to change in a new way.

In short, the following can now be an important factor in order to increase the cognitive-creative and competency approach in the pedagogy of future music performers and musical education.

*Firstly*, it is necessary to thoroughly master the traditions of national musical heritage and deeply educate in this regard a sense of duty, duty, responsibility in Subject-subject relations, based on the tradition of a teacher-disciple;

*Secondly*, it is important to rely on the advanced world experience in promoting national heritage, to bring into practice the existing methods and methodology in this regard, studying and studying the criteria for the peculiarities and age-old values of our nation;

*Thirdly*, it is necessary to organize education on the basis of induction and deduction methodical approaches based on the state of professional competence of students, degree of creative thinking and cognitive-creative capabilities;

*Fourthly*, it is imperative to raise the level of quality in the direction of music performance and musical education, approach the training and retraining of educators in this regard and their professional development activities with deep responsibility.

From what has been observed, it will be known that the work to be carried out will be an important step in the implementation of the huge tasks set before us by applying advanced experience in the field of culture and art in terms of the succession of education to traditions, ensuring its knowledge and duration, training highly qualified personnel.

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