



## FORMATION OF HERMENEUTIC COMPETENCE OF FUTURE MUSIC EDUCATION TEACHERS IN THE ANALYSIS OF MUSIC TEXTS

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**Abstract:** In this article, the formation of hermeneutic competence of future music education teachers in the analysis of music texts is studied, its necessity and pedagogical relevance today are detailed.

**Kalit so'zlar:** pedagog, kasbiy kompetentlik, klassifikatsiya, takomillashtirish, kompetensiya, germenevtik kompetentlik.

**Ключевые слова:** педагог, профессиональная компетентность, классификация, совершенствование, компетентность, герменевтическая компетентность.

**Key words:** pedagogue, professional competence, classification, improvement, competence, hermeneutic competence.

### INTRODUCTION.

In the modern world, there is considerable misunderstanding in politics, in various fields of art, and in the relations between nations and religious denominations. Understanding is the main factor that determines the lifestyle of people, their relationship with each other and the world around them. The lack of understanding is felt in the field of musical performance as well. In the triad "composer - performer - listener", the performer plays the main role: he must understand the composer as a relay of the author's intention and express this understanding in the interpretation of the musical text. During the performance, the listener understands the author's intention, the aesthetic value of the work, and receives emotional charge and pleasure. Professional training of an understanding, sensitive performer is today's task.

### LITERATURE ANALYSIS AND METHODS.

Problems related to the preparation of future music education teachers for the development of hermeneutic competence in students, on the description of hermeneutic competence E.Betty, G.G.Gadamer, K.Dalhouze, V.G.Kuznetsov, M.Heidegger, F.Schleyermacher G. G. Shpet, Y. N. Shulga, A. A. Brudniy, R. M. Gabitova, P. P. Gaydenko, V. Diltey, A. F. Zakirova, G. G. Ricker conducted research.

### RESULTS AND DISCUSSION.

According to many musicians, teachers, music critics (D.A.Bashkirov, A.B.Goldenweiser, G.G.Neuhaus, etc.) in the performance class today, technology often suppresses inner content, thoughts and feelings are hidden behind brilliant virtuosity. no depth. This fact cannot be scary and makes it urgent to search for such technologies to implement an educational process that educates not only a technically perfect performer, but also a hermeneut who is able to penetrate deeply into the essence of the composer's intention. the author's opinion, understanding the composer and reflecting this understanding in the interpretation of each note, each line, each phrase. Music is abstract, it is a part of the spiritual culture of mankind, and it should be conveyed to the soul, not the mind of the listener.

Therefore, the search for an effective method of training a performing musician has become especially relevant, which allows the performance of a work to be closer to its essence and is based on an understanding of the author's intention. Based on G. M. Tsybin's position on the implementation of professional training of a musician on the basis of performance sciences, we take as a basis the educational process of the musical instrument class of the university and the performance training of the future music teacher.

G. G. Neuhaus believed that there is a significant conflict between existing and desired musical knowledge, abilities and skills, and it is clear that only their elimination will ensure the effectiveness of music education and training. D.I. Varlamov expressed confidence that modern music pedagogy can serve art if it is based not only on music, but also on the science of "humanities", if it is interested in "increasing the creative human capital". Such a science is hermeneutics.

Criteria and indicators of levels of formation of hermeneutic competence of a performing musician:

- knowledgeable (understanding the author's idea) - understanding the purpose and intention of the composer, the content of the work, deciphering musical signs and quotations;
- analytical (mastering the methodology of the hermeneutic framework) - recognizing the structure, arranging semantic accents, distinguishing the climax, determining the tempo;
- value (historical analysis of the aesthetic values of the period of creation of the work) - knowledge of the history of creation and sources of the program, the ability to identify valuable stylistic features for the period, decoding information using intonations;
- integrative (knowing the identity of the composer) - taking into account the wishes of the composer, events in his life, connections with schools and musical trends in the interpretation.

The given criteria and indicators made it possible to describe the levels of formation of hermeneutic competence: low, medium and high.

1. Low - reproductive-receptive, normative, sufficient, at the same time intuitive, disorganized. Students at this level are characterized by a partially formed understanding; skills and qualifications are low. Students have difficulty determining the role of formative elements, are weak in motivational work, do not have historical knowledge, are poorly oriented to the chronological sequence of styles and schools of composition, do not distinguish well the elements of the musical language of the analyzed period, there is an opportunity to use them in a different way that contradicts the laws of hermeneutics is not sufficiently aware of the composer's fields of study and preferences, and has a very wrong idea about his relationship with musical directions. Students at this level are sometimes included in the communicative process, recommended types of performance and cognitive activities, but only at the request of the teacher, not showing independence and creativity in the implementation of activities.

2. Average - constructive and reproductive. Students do not always correctly understand the intention of the composer, they perceive and perform music based on the main idea of the author recommended by the teacher, they can distinguish the structural elements of the text, determine their role in the overall form, and build agogy with the help of the teacher . , with sufficient historical knowledge and oriented chronologically to schools of style and composition, distinguishes the elements of the musical language of the analyzed period, gives

the opportunity to use them according to the recommendation of the teacher, and does not always show. independence and creativity in the implementation of activities.

3. High level - creative and effective. Students understand the intention of the composer, perceive and perform music based on the purpose and idea of the author, can distinguish the structural elements of the text, correctly determine their place in the general form, semantic load, measure of agony, historical knowledge they have, they direct themselves in their works. chronological sequence of styles and compositional schools, distinguishing the elements of the musical language of the analyzed period, using them in one's own interpretation, included in the communicative process, recommended types of performance and cognitive activities; demonstrating independence and creativity in the implementation of activities.

The basis for the construction of each lesson is an activity-based approach that incorporates the following aspects: 1) communicative-pragmatic: theoretical information is mastered when students are involved in the process of professional activity; communication with the listener is communication, the goal - to shake the soul of the listener - is achieved through careful performance work; 2) theoretical-practical: theoretical information is reinforced in practical training when working on the interpretation of a musical text, listening to successful concert performances and the artist's energy stimulates creative activity and activates training; 3) cultural: the activity of a professional musician is considered against the background of the national component of culture: we play music with pleasure and success, for example, P.I. Tchaikovsky, we feel the change in the mood and "spirit" of this music, but, L. The character of Beethoven's sonatas and symphonies is not voluntarily given to the Russian performer, it develops both by listening to audio recordings or concert performances, and in the process of independent practice.

**CONCLUSION.** Analyzing philosophical, psychological-pedagogical, linguistic, musical, musical and scientific-methodological literature to clarify the meaning of the concept of "hermeneutic competence", its hermeneutic analysis and interpretation, musical text for performing musical performance; made it possible to define its cognitive, architectural, axiological and integrative-factual components as acquiring knowledge, skills and experience.

The use of the hermeneutic approach in music education is important for the achievements of pedagogical and musical hermeneutics, for determining the content and structure of the hermeneutic analysis of a musical text, for the correct reading and understanding of the author's text.

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