

# Psychological and Pedagogical Bases of the Organization of Problem-based Education through Folk Songs

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**Abstract---** *The article describes the psychological and pedagogical basis of the organization of problem-based education through folk songs, problem situations, psychological environment, methodological recommendations aimed at the organization of creative activity.*

**Keywords---** *Folk Songs, Problem Education, Problem Situations, Psychological Environment, Creative Activity.*

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## I. INTRODUCTION

Recently, many innovations have been introduced in the system of Higher and Secondary-Specialized Education of the Republic of Uzbekistan to teach music sciences. One of such innovations is the problematic organization of music education with the appropriate use of modern pedagogical technologies. The purpose of problem-based education on the peculiarities of folk songs in the process of teaching music is to increase the independence and activity of students in the field of folk songs, to develop thinking about the peculiarities of songs, to strengthen the application of musical-theoretical knowledge of folk songs to the practice. In the pedagogical and psychological literature, including the literature of music pedagogy and psychology, when thinking about the scientific and theoretical basis of problem-based education, there are cases when it is considered as a method, principle, or a separate system of education. Whatever the name of problem-based education in the process of teaching music, its main feature is to increase the intellectual activity of the students in the field of music, independent creative research on musical activities, the discovery of new musical knowledge, skills, and abilities of themselves.

## II. DISCUSSION AND FINDINGS

There are several interrelated stages of acquisition of knowledge on the specific features of songs when organizing a problem-based learning process through music education, including folk songs, based on modern pedagogical technologies. They represent the level of knowledge and understanding of the theory and practice of folk songs, such as conveying ready knowledge to the student's mind, memorizing, recollecting, telling the content of the topic, singing songs, playing melodies on a musical instrument. At these levels, the learner is not required to take a creative approach to the performance of folk songs, to explore their content. At the next level of mastering, students are required to apply their knowledge of music in the form of folk songs, to achieve, supplement, enrich, change certain results in the field of theoretical understanding and practical performance, to have their independent understanding and practical performance. A problematic approach is needed for these levels of mastery in the field of folk songs.

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The problematic organization of the process of music education through folk songs requires a uniquely psychological approach to the audience. For this, there should be no psychological barrier between teachers of vocal, traditional performance, and ensemble subjects and learners. Of course, a psychological environment should be created accordingly. For overcoming the psychological barrier, introductory training can be conducted. In the introductory training, each student should recite the musical elements in a folk song and explain the meaning of the said musical elements or the specific features of the folk songs in the example of the musical elements. After that, the rules and procedures for the effective conduct of today's music lessons will be adopted. It is important to remember that this process is done in conjunction with all the learners in the lecture-room. The teacher asks the audience what rules students should follow to ensure the effectiveness of the performance of folk songs in today's music lesson. The answers will be summarized and the following rules will be reminded to ensure the effectiveness of the folk songs in today's music lesson: *not to interrupt someone; not to be distracted; listening attentively to the performance of the student who is answering, commenting, singing the song; adhering to a culture of listening to each other's performances; take turns speaking, expressing opinions; to be patient; mutual respect.*

To organize the lesson in a problematic way, first of all, the student should be ready to discuss musical concepts, knowledge, skills, and abilities related to the studied folk song, to express ideas freely, fluently, clearly, expressively, pleasantly, critically. To do this, concepts related to the problems posed in the folk song materials that are expected to be studied in music lessons are revealed. Then each problem is clarified and certain conclusions are drawn. This process is expressed through feedback and performing musical works.

To ensure the active participation of each student in the solution of tasks and problems of music education, defined in terms of the content of the topic, this process may be divided into the following stages:

- The stage of identification of theoretical and practical musical problems on a folk song (theme);
- The stage of understanding the theoretical and practical musical problems of a folk song;
- The stage of thinking on musical problems in folk songs.

**First**, at the stage of identifying theoretical and practical musical problems on the topic, general concepts related to the field of music-aesthetic education are identified in students through folk songs. A student's attention is drawn to the problem of which elements and materials of music are expressed in the folk song. The following questions can be used to organize the stage of identifying musical problems on the topic:

What do you know about the theoretical and practical problems of music on the topic of folk songs?

What would you like to know about the theoretical and practical musical problems posed on the theme of folk songs?

Why is the problem in the theoretical and practical form of music education important in the example of folk songs?

**Second**, at the stage of understanding musical problems of theoretical and practical form, the main goal is to ensure the dynamics of the musical educational process through folk songs, to master new musical educational information, materials related to expressive performance. This implies the understanding of the essence of the

problem and solving it in terms of what aspects and processes of music education through folk songs. At this stage, the use of various interactive methods of music education through folk songs gives good results. In particular, it is possible to increase the level of knowledge through theoretical questions, to form micro-groups for determining the performance of instruments, singing skills, to organize discussions. You can also ask questions as following:

Do you have any new information about music theory, instrumental performance, singing folk songs?

What is your opinion on music theory, instrumental performance, singing folk songs?

What aspect of the problem on music theory, instrumental performance, singing folk songs impressed you the most?

What do you think is the significance of the musical problem posed by folk songs?

What do you think will be the result of the problem?

**Third**, at the stage of thinking on musical problems, the solution of the problem posed by folk songs is given, opinions are expressed, and practical performances are shown. To encourage students to sing folk songs, to express their musical-theoretical concepts in their example, and to play a musical instrument, they can be asked the following questions:

What are you imagining about the musical problems of folk songs?

What new ideas did the musical problems create in your mind?

Can you substantiate your opinion theoretically and practically?

In the process of answering these questions, students should try to demonstrate singing skills, new concepts in music theory and practical performance, and demonstrate skillful playing on a musical instrument. Particular attention should be paid to the validity of the theoretical knowledge generated, the diversity of practical performance.

A unique psychologically positive approach to the process of music education through folk songs encourages students to think independently in the field of music, to express their opinion freely, to play the instrument skillfully, and to sing songs expressively. At the same time, it creates conditions for creative solutions to the problems of music education on the subject. It is advisable to use the following methods:

### ***Working in Micro-groups***

Excellent, intermediate, and low-ability students should be evenly distributed in each micro-group. Students are divided into small groups of five or six people, and they work together regularly. They discuss the musical-theoretical and practical problems of the topic in terms of content, goals, and objectives, and prove their ideas in practical examples. For instance, in a micro-group, they comprehensively analyze problematic musical material through folk songs and each member of the group or only one student describes their ideas and substantiates them with an example of practical execution.

Depending on the topic of the lesson, the presentation process can be organized in the form of a free discussion, singing a song, and explaining the essence. For example, the method of "Brainstorming" plays an important role in

finding answers to problematic questions on the topic of the lesson "Peculiarities of folk songs." "Brainstorming" requires short, concise, and more ideas about folk songs, a quick-thinking in a limited time, musical and artistic analysis of the song. Positive feedback on the content of the song will be taken into account.

"Creative activity" means expressive and pleasant singing of a song accompanied by a musical instrument, substantiation of its educational and pedagogical significance.

"Problem situations" means the creation of problematic situations about the content of the folk song, its historical development, methods of performance, and discussion in micro-groups and individually.

"Scheme T". In this scheme, certain features of folk songs are given and their positive, negative, acceptable, and negative aspects are distinguished. For instance, what are the specific pros and cons of folk songs?

+ (positive side)	- (negative side)

The question may arise as to what the teacher achieves in organizing lessons in this way. A teacher activates following events in this process: *the student's educational activity on folk songs, and creates an active discussion about folk songs; creates a positive motive for learning activities; allows students to listen to different opinions about folk songs; develops critical thinking skills; allows self-expression in the performance of folk songs; develops the ability to enter into various social debates on folk songs.*

### III. CONCLUSION

It is expedient to create educational and methodological conditions for the formation of independent opinions about the role and importance of folk songs in education, and the methods of their performance. However, there is no clear formula (conditional expression) for forming an independent opinion about folk songs and the art of music in general.

Accordingly:

1. It is necessary to give time and opportunity to develop the ability to think independently of folk songs.
2. It is necessary to ensure the active participation of students in the process of music education.
3. Students need to be reassured that each person has their unique perspective on folk songs.
4. Students should be taught to appreciate creative independent thinking about folk songs.

Of course, in this process students:

- Should confidence to a teacher and themselves in learning in the field of folk songs;
- Must take an active part in the educational process of the musical process;
- Should listen carefully, attentively and respectfully to the various opinions expressed about folk songs;
- Must be spiritually ready to express and learn new ideas about folk songs.

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