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Ways To Develop The Performance Skills Of Future Music Teachers

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ABSTRACT

The article highlights the ways to improve the perception of the abilities of future music teachers.

KEYWORDS

Music lesson, folk music, musical perception, musical interest, modern melodies, creative task, musical literature, craving for music, performance quality.

“The goal of the human body is to achieve the highest happiness. Happiness and the development of innate abilities do not happen by themselves, but there is a need for a teacher or a leader in this matter”.

Abū Naşr al Fārābī

INTRODUCTION

An significant condition for the development of the Republic of Uzbekistan is the formation of a perfect education system based on the rich intellectual heritage and human heritage of our great and hardworking people, modern culture, economy, science and technology. The

choice of a specific trajectory for the socio-economic development of the republic in accordance with modern requirements demanded a reorganization of the system and content of education, as well as the adoption of measures; including the implementation of

the Law “On Education” and the National Training Program, which requires the creation of new curricula, programs, textbooks, additional textbooks, the development of new modern didactic information, certification and accreditation of educational institutions, the establishment of new types of educational institutions did [5-34].

Such updates and requirements apply to all areas of education, including music education. After all, the purpose of music education is to form the minds of the younger generation, the right human attitude to changes in nature and society, aesthetic taste, artistic sophistication, artistic worldview, all of which are members of the democratic legal and open civil society we want to build. are the factors that serve to bring up a harmoniously developed generation.

THE MAIN FINDINGS AND RESULTS

Given the age characteristics of general secondary school students, how should their “performance” be understood in their singing, melody, general and musical development? - and other similar questions require a music teacher to approach his or her professional career. Numerous theoretical and practical-descriptive studies on the formation of musical culture in students have been conducted. E.V. Nazaykinsky, in his book “The Psychology of Musical Perception”, noted the connection between an individual's thinking, sensory (sight, hearing, feeling) and kinetic (motor) sensations, and life experience. [10-56]

According to the author, through these interactions between the listener and the work performed, a psychological connection is established. Therefore, the need for an integrated and systematic approach to the

educational process is one of the urgent problems of modern musical pedagogy. That is, the educator should always be in high spirits so that at any time he can convey his emotional high spirits to children. Much depends on the life experience, observation and musical knowledge of the teacher. Lessons also rely on these qualities of the teacher, that is, his initiative, creativity. The content of the teacher's curriculum can be changed depending on the educational needs. These changes, in turn, stem from his personal positive experience, for which music must become the driving force behind all the connections and performances of his life. Today, there are more than 500 children's choir studios in the country, and their number is growing.

They need to lay the foundation for the development of abilities in students and shape their worldview, moral and spiritual needs.

In recent years, the focus on the development of abstract thinking in students of general secondary schools has increased, and the importance of the educational aspect of the educational process has diminished somewhat. This is especially evident in the subject of “Music Culture”. One lesson per week (45 minutes), which lasts until 7th grade and in some cases is added to school activities, prevents students from taking musical education to the next level.

In such conditions, it is difficult to bring students into the world of music. The formation of musical skills, on the other hand, requires the repetition of certain actions related to the perception and performance of music. In order to have a deep understanding of the essence of exercises and movements, they must be performed on a free, artistic -

creative level. Experience has shown that the proliferation of music lessons does not tire students, but rather serves to disperse their fatigue through the organization of emotional - interesting situations. In creative-cognitive activity, important moral and spiritual qualities of students are formed and become an integral part of their spiritual life. The normative documents clearly define the role of the teacher in the implementation of the above tasks. However, there are a number of issues that need to be addressed in the professional preparation of a music teacher for this activity.

In music lessons, students lack fun. They need to know why music is so important in a person's life. Otherwise, their "interest" in music will gradually fade away.

At present, the problem of developing creative abilities has become one of the most important issues of musical pedagogy. In recent years, special attention has been paid to the development of students' associative thinking as one of the positive ways to solve this issue. However, an analysis of the activities of music teachers shows that this work has a number of problems. It is significant to develop musical understanding in music studios because the main task of studios is to teach students to understand and love music.

D. B. Kobalevsky wrote in his book "Basic principles and methods of music program in secondary schools" that "active perception of music is the basis of music education and all its branches" [2-35]. This goal should be achieved in all classes of choir studios. It is especially important in choir classes with newcomers. Because it is at this stage that the foundation of their future musical development is laid. Choral classes are directly related to

performances, concerts. For this, the following musical and didactic principles ++are used:

that is,

- Increasing the amount of material used in teaching and pedagogical work;
- Acquisition of the necessary executive skills in the short term;
- Enrichment of the theoretical direction of music performance;
- It is significant to strengthen the methods of work that require students, performers to fully demonstrate independence, creative initiative.

It should also be noted that the peculiarities of choral performance, as well as its complex nature, include not only singing as a group, working on the text, but also planning the performance of the song, mastering the means of musical expression.

Repertoire selection is a very responsible process. After all, this is an important factor that determines the quality of development of musical culture in students. In the process of learning the song, students develop musical memory, develop the ability to comprehend, listen, develop vocal and choral skills, students understand the content of the work, the artistic image. Therefore, in choosing the repertoire, we consider it expedient to determine it based on the following principles;

- From an educational point of view, how can this work affect the formation of student psychology;
- How to use the song from a pedagogical point of view in the development of some principles of music.

In the selection of songs, great attention was paid to their emotional sensitivity, artistic

value, easy assimilation; as well as students were introduced to musical concepts, the march of music, playfulness, image features, means of musical expression. It is wrong to think of a choir that is just beginning to take shape as a “concert number performer”, which has a negative impact on the development of students’ abilities. About this B.M. Teplov: “It is impossible to create, play, draw as an exercise in an activity. Only part of a child’s artistic activity is focused on creating a product that is needed and able to make an impact on someone. Instead of the general development of the child, only one of his skills develops [‘11-28]. When such ideas were explored, each product created by the children was analyzed in the following separate ways suggested by the educators:

- a. Was it possible to reveal the character of the music in the performance?
- b. What was done according to the execution plan?
- c. what shortcomings can be noted and how to address them
can it be solved?
- d. was the artistic text of the song conveyed to the audience?

The direction of the learning process is evident from the questions. Because in the process of working on the work, its character, performance plan, is analyzed. In the process of learning, it is ensured that the means of expression of music become more complex. The use of visual aids and “models” encourages work efficiency. Children were involved in drawing up a performance plan and analyzing individual and group singing performance. It was possible to prepare and distribute lottery cards.

Particular attention was paid to the timbre features of the vocal (song) sound and the use of sound. For example, one of the main ways to develop children’s voice is to use more ligato (link) sign in exercises. Long-term, first-step training is required to develop the timbre properties of the singing voice. In getting acquainted with the text of the song, students try to reveal the content of the poem by learning the main idea, the emphasis on meaning. Expressive reading of the text, singing helped to increase the variety of performance among students and the purity of pronunciation. The text analysis was conducted in conjunction with the study of the means of musical expression. In our experience, the introduction of analytical methods in choral lessons, the creation of a performance plan helps students’ musical development, accelerates the mastery of the work, teaches a conscious approach, teaches to follow every subtlety of performance, accentuation, percussion, percussion. In turn, they serve as a reliable foundation for children to acquire vocal and choral skills. When the learning process of singing in a group is organized in appropriate forms for children, students develop the skills of deepening musical understanding, musical language and its expression in individual performance. It is at this stage that students have special performance qualities:

- Enthusiasm,
- Inspiration,
- Get into the image,
- To communicate with the audience,
- The formation of influence skills is important.

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