

RESEARCH ARTICLE

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BUILDING PERFORMANCE SKILLS OF MUSIC TEACHERS ON FOLK INSTRUMENTS

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Abstract

This article analyzes some aspects of the formation of performance skills of music teachers in folk instruments. In relation to this issue, the works carried out in recent years, including the regulatory legal bases, have been studied.

Keywords Music, folk instruments, performance, formation, methodology, music teaching methodology.

INTRODUCTION

The decree of the head of our state "On approving the concept of the development of the higher education system of the Republic of Uzbekistan until 2030" sets priorities for the systematic reform of higher education in our country, training highly qualified personnel with modern knowledge, raising it to a new level in terms of quality, as well as developing the social sphere and economic sectors. has been serving. The decree of the President of May 11 of this year "On approval of the national program for the development of public education in 2022-2026", the decision "On additional measures related to the development of public education", the decision of June 21 "Increasing the quality of pedagogical education and higher education for training pedagogues" It is no exaggeration to say that the decision on measures to further develop the activities of institutions is a logical continuation of such efforts.

In the new Development Strategy of Uzbekistan, the task of bringing music pedagogic education to the quality level and training music pedagogic personnel based on the requirements of

technological development is set. Therefore, the achievement of the quality of education is one of the primary issues in music pedagogical education.

Today, our nation, among many nations of the world, has its own folk instruments and its performance art. In the course of higher education, future specialists are given musical (specialized) education in the performance of about 20 folk instruments. Most of these instruments have an improved family group, and their performance possibilities are wide. In order to strengthen this process, with the aforementioned Decision, starting from the 2022-2023 academic year, general secondary schools will be provided with Dutor, Doyra, Dombira, Chang, G'ijjak, Tanbur, Nay and Rubob folk instruments by the state, in which there should be at least three of each instrument and sheet music collections for these instruments are also provided together. This work is carried out regularly over the years, and as a result, in the future, school graduates will be able to play tunes on at least 2 folk instruments, and this skill will be recorded in the certificate of graduates. In

addition, the Decision stipulates that music teachers should have the qualification of playing tunes on at least 3 folk instruments and that this qualification should be recorded in the appendix of the diploma of a highly educated music teacher.

All this requires the formation of performance skills of future music teachers on folk instruments at the required level in the process of higher pedagogical education. Because the content of the subject "Music culture" in general secondary schools has been updated, most of the study hours are allocated to music performance, and with this decision, the activities of clubs, which are a practical part of music culture classes, are being launched in general secondary schools. In such circles, students regularly learn to perform tunes on folk instruments they are interested in during the academic year, and at the end of each quarter, they present report concerts of the circles. For this, the music teacher must have skills based on today's requirements for performing folk instruments.

In the process of modern higher pedagogical education, there are certain experiences on the formation of performance skills of folk instruments of future music teachers. Meanwhile, a new approach to this issue is urgent. In this regard, in our opinion, in order to form the performance skills of future music teachers in folk instruments at the expected level, it is appropriate to base on the following:

1. Providing professional and theoretical knowledge. According to him, future music teachers should have professional-theoretical knowledge of the fundamentals of performing folk instruments. For this, students should be able to perform at least 3 works on folk instruments and theoretically know and master a wide range of works on their own instrument. In this case, it is especially necessary to have a deep knowledge of the theoretical

features of the works included in the subject of "Musical culture" of general secondary schools. A future music teacher should be able to analyze and explain the works of folk instruments he has mastered to others. In this regard, in the future, it will be necessary to assume that important works will be carried out in introducing students to the works belonging to the performance program on folk instruments.

It is required that future music teachers acquire professional-theoretical knowledge of works of folk instruments in audience classes and as a means of independent education. For this reason, it is appropriate to guide students in this regard and to build their ability to analyze works based on the active cooperation of the teacher and the student.

2. Formation of professional and executive skills. According to him, future music teachers should be armed with performance skills on actual folk instruments as much as possible. In this regard, according to our approach, future music teachers can acquire performance skills in folk instruments belonging to this family of instruments as soon as they acquire the performance qualification of a particular folk instrument. For example, it is not difficult to acquire the performance qualification for performing folk instruments mentioned above. An expert who can play the Dutor instrument can naturally also play the Dombira, Tanbur and Rubob instruments. Or, an expert who knows how to play the Chang instrument can also play instruments like the Law. From this point of view, we think that teaching folk instruments by categorizing them will give the expected effect.

In the process of higher pedagogical education, the performance of folk instruments is taught individually, in ensembles and in groups. For this purpose, it is appropriate for students to use the opportunities of independent education wisely

and to actively organize regular practical performance classes with their assigned Master teachers. In addition, it is effective to use the performance opportunities of skilled musicians working in our country in the performance of certain folk instruments. For this purpose, attaching such skilled musicians to students or regularly organizing their "Skill Training" will give the expected effect.

Formation of creative skills. According to him, in the process of higher pedagogical education, it is necessary to form the creative skills of future music teachers at the required level. In this case, creative skills mean that students can choose suitable works and analyze them, master the fundamentals of performance of popular works, have pedagogical methods for children's musical works, and be able to engage in creativity within their capabilities. Possessing creative skills is a must for a future music teacher. For example, the performance of a certain work is also a creation, and the musician must feel that he is creating during the performance. Then a full-blooded performance of the work will be achieved and they will have the skills to teach them to students in the future.

The mastery of creative skills of a music teacher is carried out with the help of master teachers and as a means of independent education.

In a word, in order to master creative skills, the student must be active. It should be noted that there are sufficient conditions for this in our higher pedagogical educational institutions. In general, according to our approach, a music teacher should be a creative person, and the skill is mastered in the process of higher pedagogical education.

Such an approach allows to form the performance skills of future music teachers on folk instruments at the level of demand. When the time comes, it should be noted that the student period is the period of creativity. Especially for future music

teachers, every minute of studentship should be spent creatively. Searching, perfecting what has been mastered, passing performance skills under the control of the Master and creating - all this is the creation of the student. In this regard, students are required to turn their theoretical knowledge acquired in the classroom into practical skills during the weekly pedagogical practice. The weekly pedagogical practice is an opportunity for the student to acquire performance skills in folk instruments on the basis of practical tools.

Thus, it is appropriate to rely on active education and effective practice in the formation of performance skills of future music teachers on folk instruments.

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