



## Teacher pedagogical skills for organizing and conducting Music lessons

*Murotova Dilnavoz Uktamovna*

*student of the Department of Music Education, Faculty of Art Studies, Bukhara State University,  
Bukhara, Republic of Uzbekistan*

### ABSTRACT

The article deals with the pedagogical skills of a music teacher, the organization of all forms of the educational process in the most convenient and effective way, the ability to direct students towards the goals of personal development, the formation of students' worldview, the tendency to socially necessary activities. There is information about the ability to awaken, the results of musical and pedagogical activities in the interests of society, as well as ways to comprehensively develop the personality of young people.

### ARTICLE INFO

*Article history:*

Received 15 Feb 2021

Received in revised form 7 March 2021

Accepted 21 March 2021

*Keywords: pedagogy, skill, art, creativity, culture, tact, singing, music.*

© 2021 Hosting by Research Parks. All rights reserved.

### Introduction

Today, the pedagogical skills of a modern music teacher are the organization of all forms of the educational process in the most convenient and effective way, the ability to guide students towards the goals of personal development, the formation of students' worldview that society needs, basic functions such as stimulating activity.

The result of musical and pedagogical activity is in the interests of society. His work is aimed at the full development of the personality of young people. Musical and pedagogical activity serves to ensure the social cohesion of the generation. Musical activity is always associated with the management of personal activity, and it is very important that the musical pedagogical goal becomes the goal of the student. As Goethe put it: "Speak convincingly, and then both the word and the delight of the audience will come by themselves."

"Musical and pedagogical skills" have their own scientific basis in several categories. Including:

- Pedagogical skills are understood as the brightness of individuality in professional activity.
- The category of pedagogical skills characterizes a person's individuality in terms of professional

activity.

•The skill is gradually acquired by students depending on their level of social maturity. The components of social maturity are proportional to the components of pedagogical skills. The components of a future teacher's social maturity include:

**Social self-determination** is an expression of one's teaching abilities and beliefs;

**Social activity** - improving the ability to work with people and teach others;

**Social responsibility** is knowledge that becomes the knowledge of the teacher.

The basis of pedagogical skills includes: professional pedagogical knowledge, humanities, pedagogical techniques, experience of professional pedagogical activity.

Stages of skills formation include reproductive (primary), creative, creative initiative.

The levels of teaching excellence are complex and are an extension of the level of the music teacher.

In the Republic of Uzbekistan, on the basis of the principles of democratization, individualization of education, taking into account regional specifics, the concept of teaching in all subjects, including music, has been developed. The subject of musical culture serves to form the spiritual, artistic and moral culture of students, foster national pride and patriotism, develop creativity, sophistication and artistic taste, expand the horizons of thought, develop independence and initiative.

It is known that musical art is widely used in kindergartens, children's music and art schools and general education schools, houses of culture and youth creativity houses.

The course of musical culture is inextricably linked with literature, visual arts, physical education, labor and other subjects taught in secondary schools. The introduction of SES (state education standard) in music education, as well as in all disciplines specified in the curriculum, will allow the full use of the resources of the national musical heritage. The art of the national musical heritage serves as a unique and unrepeatable source of education for a new generation, their harmonious development.

A teacher of musical culture should not only make lessons interesting and meaningful, but also be able to instill in students a spiritual, artistic and at the same time moral culture, as well as creative skills such as fostering national pride and patriotism.

A music teacher doesn't have to be limited to teaching and learning or simply having extensive knowledge. He must know his science well and deeply. It is important to pay special attention to teaching students the art of music, to enrich their worldview, thinking and understanding in the field of music. The teacher should remember that music can actively develop a person's emotions, especially emotional and aesthetic feelings.

A music teacher must be an experienced musician and a good artist. He or she should have good playing skills, a beautiful and pleasant singing voice, good note-based playing, and the ability to discern student abilities, knowledge levels and skill levels. The following symptoms indicate the importance of a music teacher's skillful playing on a musical instrument:

1) Live play - improves the mood in the classroom.

2) Any sentence or (measure) part can be repeated during the group performance (chorus).

3) A music teacher who can play a musical instrument demonstrates to his students in practice that music is interesting and important in life.

A music teacher should not only be proficient in playing a musical instrument, but also be well versed in pleasant sound, conductor movements, music theory, and creativity. Personal example and the level of knowledge of the teacher decide the fate of musical science.

In conclusion, it is very important that the teacher's skills in a music culture lesson are at a high level in all respects. His introductory remarks on the piece and an explanation of its theme immerse students in a world of wonderful and magical music and shape their artistic and spiritual outlook.

#### REFERENCES

1. Дустов С.Д. Влияние самостоятельной работы на музыкально-эстетическое воспитание // Academy, 62:11 (2020), С.44-46.
2. Ruziyev D.Y. Ways Of Working On Musical Compositions //The American Journal of Social Science and Education Innovations. – 2021. – Т. 3. – №. 01. – С. 436-440.
3. Yarashev J. Artistic and Aesthetic Features of “Buchar” Tune // Eastern European Scientific Journal. 2019, pp. 118-122.
4. Rajabov A. The development of music and instrumental performance in Central Asia // International Journal of Applied Research. 6 (5), 2020, pp. 95-97.
5. Dustov S.D. The history of the Emergence of National Musical Instruments // International Journal of Psychosocial Rehabilitation. 2020, pp. 7125-7130.
6. Madrimov B., Uzakova (Nayimova) M.A. About the voice songs of the Chulpan // Theoretical & Applied Science. 4 (84), 2020, pp. 434-437.
7. Norova S. U. Imam Abu Hamid Al-Ghazali. Teacher-Student Coaching Relations //The American Journal of Social Science and Education Innovations. – 2021. – Т. 3. – №. 01. – pp. 441-445.