Teacher-Student Traditions in Music and Art Schools

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Abstract: This article highlights the traditions of teacher-student education in music and art school students. The teacher outlines the processes that a student should focus on in order to demonstrate their ability. It highlights what to look for when studying musical instruments.

Keywords: emotion, character, art, methods, methodology, aesthetics.

Teaching music literacy is a much more complex task, obviously - for younger students, teaching notes, musical terms, and information is more tedious than singing or listening to music. Most students are passive and indifferent when it comes to learning musical literacy. Some students become obsessed with their children and do not pay enough attention to the lesson. As a result, the structure of the lesson is disrupted, the principle of full compliance with the requirements of the program, as well as the principle of conscious mastering of course materials is ignored. This, in turn, has a significant negative impact on the development of students' musical interests, their ability to perform songs fluently and competently, and their aesthetic perception of musical works. As the famous composer and educator D.B. Kabalevsky noted, "Teaching children art is also a difficult task, the complexity of which is that it is impossible to teach real art without influencing their inner experiences."

One of the important features of the art of music is that it lacks the subjective influence of sculpture and painting, or the specificity of prose and poetry. Music expresses a person's various emotions and feelings. Excitement, joy, and fun will sharpen children's understanding and help them to master the lesson materials quickly and accurately. Creating a good mood in students depends in many ways on the fact that the content of the lesson is colorful, interesting, and at the same time takes into account the individual characteristics of young children. With careful preparation, colorful and well-organized lessons, pedagogical and artistic skills, students will always be in a good mood.

The peculiarity of children's emotions is related to their specific circumstances, that is, the emotional experience that occurs in children comes in a certain specific situation, and therefore children are interested in, attract, enjoy, the situation and the situation. creation is the most necessary condition for cultivating an aesthetic sense in them. Usually, children do not understand the simple aesthetic feelings that arise in them. However, emotional excitement in children occurs when they perform a familiar melody and song directly.

One of the main tasks is to try to make the emotions of the students conscious, to teach the students to think independently, to evaluate and to take full advantage of all the opportunities available to them.

When we say 'beauty', we mean the unity and integrity of the form and content of things and events, and it is self-evident that students cannot use the criterion of beauty to evaluate what they perceive. But at the same time, for them, the concept of the word "beauty" is relatively close to the concept of the word "beautiful". Because children's everyday words like "Beautiful boy", "Beautiful girl", "Beautiful dress", "Beautiful notebook", "Beautiful note" are always used. According to aesthetic scholars, the word "beautiful" is a much simpler concept than the word "beautiful," and it is more the appearance of things and events that expresses concepts and
properties. Aesthetic education, like any other education, if properly and firmly established, will create a sufficient basis for the gradual formation of aesthetic feelings in children. As students listen to a piece of music, they begin to express their feelings about it. Gradually, students will be able to differentiate between the sounds and colors of music and songs, the nature and mood of all means of expression, and the beautiful, cheerful, and emotional performance of the songs being studied. This indicates that students are developing aesthetic sense, aesthetic perception, as well as artistic taste.

Children's music and art schools develop children in harmony and nurture their creative activity in line with modern requirements. The school provides music education to all students equally, and at the same time, music schools train specialists for secondary and higher education.

Students who graduate from music school can go on to study at pedagogical colleges and art colleges and then at Conservatories and Universities to continue their musical direction.

Modern music guidelines are mainly focused on a comprehensive and well-developed upbringing. The main role in pedagogical education is to get students interested in music, to behave freely and to show their artistic abilities, using a variety of teaching methods. In modern music schools, the methodology should be such that it consists of a variety of didactic games and activities from continuous research.

The main task of music schools today is to carry out a wide range of spiritual and educational work, to promote music, to find ways to cleanse people from all kinds of unpleasant feelings. Music school teachers, along with their students, should involve the community, the school, and parents around the school. If this is done, our country will be a great help to the national art and upbringing of children.

He is the sole teacher in the music school. Only it will help the child first of all to develop his aesthetic taste, interest in music, to enter the world of music and to become an expert in any instrument.

There are a variety of aesthetic education tools derived from the skills of the greatest teachers - from classroom conversations, class meetings, and collective discussions to concerts, theaters, and museums.

Aesthetic-visual is formed in the repertoire that students learn, because art-education plays a guiding role in this work.

The fact that a child goes to two schools at once (general education and music) changes his life. A child who knew the game in preschool will now go through a period of rapid transition, working on himself - reading, learning - will require a lot of physical and mental strength.

When a child is confronted with many tasks at school, he acquires new knowledge and begins to understand that education requires, first of all, hard work, great endurance, attention, mental strength, and so on.

Many children find it difficult to adjust to such situations, and they may become frustrated and discouraged.

The teacher must know how to prevent this situation, first of all, to establish the child's interest in music school. However, if a student loses interest in music, he or she should immediately look for new individual lesson forms.

Decreased interest of the child in music and lessons. The first may be the inconsistency of the lesson, the uncertainty of the task, the theoretical tasks, and the lessons that distract the student from learning the instrument. The second is that the task is easier or harder, that the student has difficulty doing the task, or that the teacher does not know the task well.

Therefore, requiring the student to perform large-scale works as soon as possible should be limited to gifted students. In elementary school, it is impossible to give many and big tasks at once. These didactic print concepts break the “one-to-one sequence in education”, increase the
child’s physical and mental intensity, and can provoke conflicting emotions.

If the teacher's methodology is not sufficient to work with the child, the administration should immediately upgrade the teacher's skills or replace the teacher.

When music works with students in schools, either individually or in a group, a bright emotional state creates a favorable environment.

In young children, attention is not strong, so the pace of teaching is very important. Too fast or too slow will negatively affect the attention span of younger students.

The length of the work being studied should be smaller, and the work should be larger and more consistent in the introduction of the desired new work. When you start working on a new piece, you need to briefly and clearly explain the desired passages and perform the melody.

The musical knowledge and instrumental performance skills learned in the first lessons later affect the musical development of the student, so more attention should be paid to the primary knowledge.

Instrumentation in the classroom is more focused on individual lessons, but also on the form of the ensemble - in the classroom. The teacher should know the interests, aspirations, qualities, talents and development of each student from the first lessons and during the learning process. It will help them to show themselves in the way of music in the future, or to take up any profession.

Need to prepare a student for professional music life?

It is very difficult to answer this question. A positive answer can only be given to gifted children. But it is impossible to admit that the child is interested in music.

Many students are seriously interested in music and develop better than gifted children. In the middle grades of music school, or earlier, many students develop aspirations, performing works quickly and brightly, clearly. Such students cannot be stopped, the main task is to give such children more and gradually more difficult works, in the process they need to develop technically and produce more without seeing the stage so they can work with the instrument faster learn the technique, not to neglect the development of music in general, to listen to more music, to read the note from the sheet, to solfeggio-conductor, accompanist-accompanist, to perform with an ensemble, Uzbek instrumental orchestra, bow ensembles, wind orchestras, and choirs.

Not to be overlooked are the gifted students who are no longer able to pursue professional music. There may be more such students in the classroom. When a true teacher educates such students, we see that they have developed into well-rounded, cultured listeners and performers who love folk music, who will love life, art, family and stand out from their peers in the future. grow up to be a student.

Requirements for such students should be taken seriously, because the training of amateurs is very serious.

The teacher should give more time and attention to students who do not have the ability, so as not to discriminate. At the same time, if students lose their self-confidence - they may stop developing and their interest in music may wane. the reader must understand that the art of music has a central place in life.

**Method of working with students.**

There is so much work on the shoulders of today's students, so we need to choose a method that makes extensive use of the modern and ancestral teacher-student methods recommended by pedagogy and psychology.

To take advantage of these, every self-respecting teacher needs to constantly work on themselves and learn new pedagogical technologies.
Communication between teacher and student and knowledge of the teacher's musical instrument is a necessary process of music and art education. The method of accelerating student development is the development of learning when the teacher performs the work, briefly analyzes the work, explains the images in it, and assigns homework to work on the theoretical part of the work. In individual lessons, the teacher must seek and find pedagogical ways for students to think independently, to work on themselves, to master the artistic and technical aspects of the work. The teacher should leave the works to the students to demonstrate their appearance, and the students should master the independent works in whole or in parts. Students who ask a lot of questions about music in class should be rewarded, and they should only be guided and shown, leaving them to find the answers to those questions.

Many teachers have a separate way of working during their work, it is not necessary to stop in this way, because each student has his own character, so the teacher has an individual approach to each student should.

Improving the teacher's method

In order to complete the tasks of educating students at a high level, the teacher must work tirelessly, improve their skills and learn new methods and use them in their work.

The teacher should be aware of modern pedagogy - psychology, professional development and increase the repertoire of specialties using classical music, modern music, foreign music and our national music.

The topical issue for children's music school teachers is to improve their professional skills and nurture students' artistic creativity. This requires careful and careful search for new ways to work with each student.

Various methodological examinations for teacher training are organized in schools, where teachers can have open lessons or lectures, concerts and abstracts. In the process, they need to demonstrate more of their professional skills. They must read from modern works to classics, and in their lectures from new modern pedagogical-psychological and new methods.

The head of each department must organize the work process of teachers properly. therefore, when choosing a department head, it is important to choose a teacher who has a high collective reputation, knows his or her profession well, is able to unite the team, and is a business teacher. Each section should discuss how to take the work process to the next level and introduce new pedagogical technologies into the learning process.

Teachers need to discuss their ideas and research with other teachers. Senior teachers need to help young teachers and support their initiatives. When reviewing student work plans, the department recommends gifted students to the administration, which in turn prepares a school concert program.

Tips for gathering information about a student's abilities.

Musical ability (swelling, rhythm, feeling, remembering).

The student's interest in an instrument and quick adaptation to the instrument.

General development, sensitivity, mental, physical condition, rapid change.

Attitude to music, attitude to music lessons.

Hardworking, focused.

Able to work independently, analyze the work competently and quickly master the piece of music.

Results at the end of the year.

Defects in student development and ways to overcome them.
Before characterizing a student, it is necessary to take an individual look at his / her professional education, artistic expression, musical initiative and technical condition. The growing interest of students in the art of music from year to year - primarily raises the issue of aesthetic education. Children develop musical abilities in different ways.

In addition to identifying gifted students, music teachers are tasked with working with students who do not have musical ability or are less developed.

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