Improving Performance Skills of Music Teachers in Children's Music Schools

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Abstract: The article covers the issues of improving the composition and formation of performance skills of music teachers working in children's music schools.

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Introduction: Based on the age characteristics of the students of general secondary schools, the importance of their general and musical development in singing and playing tunes, and in preparing cultured music fans. How to understand the "performance" of students of general secondary schools? Such and similar questions require a music teacher to have a constant, creative-critical attitude to his work. Many theoretical and practical-methodical studies have been conducted on the formation of musical culture among students.

Y. V. Nazaykinsky's book "Psychology of Music Perception" notes the existence of a connection between the individual's thinking, sensory (seeing, hearing, feeling) and kinetic (motor movement) types of emotions and life experience.

According to the author, through these interactions, a psychological connection is established between the listener and the piece being performed. The need for a complex and systematic approach to the educational process is one of the current problems of music pedagogy. That is, the pedagogue should always be in an upbeat mood and be able to transfer his emotional upbeat mood to the children at any time. Much depends on the teacher's life experience, observation, and musical knowledge. Lessons also rely on these qualities of the pedagogue, his initiative and creativity. The teacher can make changes to the program based on educational needs. And these changes come from his personal positive experience, for this, music should become a driving force of the teacher, a part of his life, according to all his life connections and demonstrations.

Literature review: Today, more than 500 children's choir studios are operating in our country, and their number is increasing. It is necessary for them to create a foundation for the development of students' abilities, and to form worldly views, morals and spiritual needs. In recent years, general secondary education schools have paid more attention to the development of abstract thinking in students, and the importance of the educational aspect of the educational process has decreased a little. This is especially evident in the subject "Music". One lesson a week (45 minutes), its continuation until the 7th grade, and in some cases being added to school activities, prevents students from raising their musical education to a higher level.

In such conditions, it is difficult to introduce students to the world of music, to involve them in activities proven in science and practice.

The formation of musical skills requires repeated repetition of certain actions related to the perception and performance of music. In order to deeply understand the essence of exercise and movements, they should be performed at a free, artistic and creative level.
Experiments show that increasing the number of music lessons does not tire students, on the contrary, it serves to disperse their fatigue by organizing emotional and interesting situations. Important moral and spiritual qualities of students are formed in creative-cognitive activities and are becoming a component of their spiritual life.

The role of the teacher in the implementation of the above tasks is clearly defined in the regulatory documents. However, there are a number of issues that have been resolved in the professional training of a music teacher for this activity.

Interviews with students studying music education in pedagogical institutes show that most of them are not interested in the teaching profession. Therefore, the main task of pedagogical education is not to direct children to musical education, but to interest them in the teaching profession.

Young teachers are faced with the importance of silence and silence in music classes and the problems of its creation. It is rare that music lessons are interesting for students. They need to know why music is so important in human life. Otherwise, their "interest" in music lessons will gradually fade away.

Currently, the issue of developing creative abilities has become one of the important problems of musical pedagogy. As one of the ways to positively solve this issue, special attention is paid to the development of associative thinking of students in the following years. However, the analysis of the activities of music teachers shows that there are a number of problems in this work. The importance of developing musical perception in music studios is great, because the main task of the studios is to teach students to understand and love music.

D. B. Kobalevsky wrote in his book "Main principles and methods of the music program in secondary schools" that "active perception of music is the basis of music education and all its branches." This goal should be implemented in all classes of choir studios. This is especially important in choir training with newly arrived children. Because, at this stage, the foundation of their future musical development was created. Choir classes are directly related to performances and concerts. For this, the following musical-didactic principles:

1) increase the volume of material used in educational and pedagogical work;
2) acquisition of necessary executive skills in a short period of time;
3) enriching the theoretical direction of music performance;
4) independence and creativity of students-performers in training it is important to strengthen work methods that require full initiative.

Also, the distinctive features of choral performance, together with the emphasis on its collective character, include not only singing as a choir, working on the text, but also planning the performance of the song, mastering the means of musical expression. it should be mentioned.

Choosing a repertoire is a very responsible process. After all, this is an important factor determining the quality of development of musical culture among students.

In the process of learning a song, students develop musical memory and listening skills, vocal choir skills appear, and students understand the content and artistic images of the work. Therefore, it is a coincidence that we chose the repertoire based on the following principles:

- from an educational point of view, how this work can affect the formation of the psychology of students;
- from a pedagogical point of view, how can the song be used in the development of some principles of musicality.

When choosing the songs, attention was paid to their emotional impact, artistic value, and ease of learning; Also, students were introduced to musical concepts, musical march, playfulness, image features, and musical expression tools.
It is wrong to look at the newly formed choir as a "concert number performer", which has a negative effect on the development of students' abilities. B.M. Teplov "It is impossible to create, play, draw as an exercise in one activity. Only a part of the child's artistic activity should be focused on creating a product, which is necessary for someone and should be able to have an impact... Without this, instead of the overall development of the child, only one of his skills will develop... only".

When these ideas were explored, each product created by the children was analyzed in the following separate ways suggested by the pedagogues:

a) was it possible to reveal the character of the music in the performance?

b) What was done according to the planned implementation?

c) what shortcomings can be noted and how can they be eliminated?

d) was it possible to convey the artistic text of the song to the audience?

The direction of the educational process can be felt from the questions, because in the process of working on the work, its character and performance plan were analyzed. In the process of learning, it was ensured that the means of expression of music became more complex. The use of visual guides and "models" encouraged work efficiency.

Children were involved in drawing up a performance plan, analyzing their performance individually and as a team. It was useful to prepare and distribute lotto-shaped cards.

Particular attention was paid to timbre characteristics of vocal sound and issues of voice use. For example, one of the main ways to develop children's voices is to use more ligato in exercises. To develop the timbre characteristics of the singing voice, long-term training is required, starting from the first step. When getting acquainted with the text of the song, the students studied the main idea of the singing voice, long-term training is required, starting from the first step. When getting acquainted with the text of the song, the students studied the main idea of the poem, the emphasis of meaning, and tried to reveal its content. Expressive reading and singing of the text served to increase the color of the performance and the purity of the pronunciation of the language. The analysis of the text was carried out in harmony with the study of musical means of expression. In our experience, the introduction of the method of analysis into the choir training, the creation of a performance plan helps the students' musical development, accelerates the mastery of the work, teaches a conscious approach, teaches to observe every subtle aspect of the performance, accent, rhythm, and rhythm. observed. In turn, they serve as a reliable foundation for children to acquire vocal and choral skills. When the learning process in the choir was organized in a form suitable for children, the pupils deepened their understanding of music, developed the skills of musical language and its expression in personal performance.

It was at this stage that the tasks of forming the special performance qualities of the students, i.e. enthusiasm, inspiration, getting into the image, communicating with the audience and influencing them, were determined.

Discussion: As mentioned above, in the training of music teachers, from the pedagogical point of view, the training of theoretical and practical education in it is based on a wide range of enterprises. The content of education includes the intersection of pedagogical and musical training elements.

The main feature of modern scientific and technical development is the introduction of science and technology achievements into all spheres of human activity. The meaning of the word "technique" has expanded - now it is not limited to simple weapons, but also includes certain scientific and technical knowledge. Therefore, humanitarian and technical training of future teachers should ensure:

- firstly, a sufficiently high level of knowledge, this knowledge should allow the application of scientific concepts and laws in executive practice;
- secondly, the formation of characteristics and worldview in a person to be able to work
effectively in the conditions of automated production;

- musical education has great potential in secondary schools and in finding a solution to aesthetic problems. In realizing the aesthetic principles of students in the process of production work and musical education, the teacher is required to create situations where students can apply their theoretical knowledge independently.

The development of special training forms for music teachers should be carried out through the transition from the theoretical level to the practical level, and ways to improve the effectiveness of theoretically developed teacher training. Students of the Pedagogical Institute are adequately prepared for professional education, musical and aesthetic training of students in accordance with the requirements of the times. This is done in the case of unity with historical, theoretical, methodical sciences and pedagogical practice at school. According to the training of teachers, all knowledge and skills can be reflected in the following groups according to the structural components of the educational content:

1. Listening to music;
2. Creative activity, performance;
3. Cognitive activity (musical literacy);
4. Public useful activity manifested in active promotion of musical art.

All knowledge and skills imparted to students are interrelated in groups and are constantly developing. Based on knowledge and skills, the basis of special educational materials is determined.

In some of them, they are clearly manifested by nature, and in others, they are constantly manifested and formed during the period of active musical activity. Thus, the musical ability in children cannot be denied, because they depend more on education and upbringing, which creates positive emotions and interests. In her last articles, N.L. Grodzenskaya shared her "Pedagogical findings" with the students. He suggested to include this or that piece of music in the music lessons, revealed the methods of working with them. In the book "Students Hear Music" (1969), he briefly describes the ways of understanding a musical work in the formation of the listening culture of students. In the development of the unity of mental and emotional feelings in music reception, N.L. Grodzenskaya considered that music has a profound effect on listeners, and that the analysis of the work will later lead to a more complete understanding of it. Students learn the unique features of musical art, which N.L. Grodzenskaya included in the concept of "Musical Literacy". N. L. Grodzenskaya considers musical literacy as the main condition for educating a cultured listener. N.L. Grodzenskaya, based on the main cases of the work advanced by V.V.Asafev, showed the wide possibilities of the method of comparison, which helps to develop the skills of the hearing aid. Also, in his opinion, at the initial stage of hearing music, it is appropriate to play clips from works that are very different from each other.

Results: While listening to music, N.L. Grodzenskaya sings themes and key notes of musical works, helping students to quickly reflect their brightness and expressiveness not only in activities in a certain field of science, but also in the laws of the educational process. In this case, it is necessary to analyze not only the system of selection of educational programs, but also the system of interactions between all didactic aspects.

One of the main principles of education is the principle of mobility. The principle of professional mobility ensures that future music and singing teachers can quickly learn new technical tools and technological processes, and constantly improve their knowledge.

At the same time, it allows for a high level of theoretical knowledge and the formation of knowledge and skills in the content of education. Professional mobility has not only pedagogical, but also social and psychological aspects. It includes the development of personality and the development of skill bases.
Conclusion: Each profession has its own characteristics. A music teacher also has his own “secrets”. Love for music, dedication to children, belief that one cannot be a harmoniously developed person without music, loyalty to one's work, these are the constant feelings of a pedagogue-musician." The complexity of this profession, - writes the famous pedagogue O. A. Aproksina, is expressed by determining the necessity of the cohesion of the elements included in the concepts of "Teacher" and "Musician", then it is necessary not to forget that each of them is a multifaceted concept. A music teacher conducts educational work, shapes worldview, thinking, demand and taste. He should not only be a well-known horseman with a broad worldview who knows his field well, but also be a team person in the broadest sense of the word.

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