Some Problems of Professional Preparation of Music Teachers in the Educational Process

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Abstract: In this article, some issues are raised about the work being carried out in the process of training music teachers for the profession.

Keywords: art, music, culture, professional training, education, sophistication and beauty, education, perception, education, thinking, performance.

Introduction: The unity of the main goals of science and art - there is a commonality in the work of a scientist and an artist. The rise of science and art are components of the program of the rise of mankind to the heights of civilization... Where there is no truth and beauty, there is no greatness. Science creates truth and art creates beauty. Representatives of "music science", especially music teachers of secondary schools, need to repeatedly interpret these issues from a modern point of view.

Why is music taught at school? What connects it with other sciences? What are its special features?

What should be the ratio of "educational and "educational" tasks of a specific lesson and the age characteristics of students? What is the importance of children's singing and playing music in their general and musical development, in the preparation of cultured music fans? In general, how to understand the "performance" of students in secondary schools? After all, this lesson is not intended to train musicians!

Literature review: These and similar questions require the music teacher to have a constant, creative-critical attitude to his work. Many theoretical and practical-methodical literature on musical education of students has been published.

For this reason, some people ask, "Is there a need to raise this issue again?" the question may arise. True, many valuable and interesting works have been carried out both in theory and in practice. As part of the involvement of arts in the education of a perfect personality, the art of music is also being addressed.

In recent years, many theoretical studies have been conducted about it.

In the book "Psychology of Musical Perception" by Y. V. Nazaykinskiy, it is noted that there is a connection between impression thinking of an individual, 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 creates the current problems of musical pedagogy. That is, the pedagogue should always be in an upbeat mood and be able to transfer his emotional upbeat spirit to the children at any time.

Discussion: 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. That is, the
teacher can make changes to the program based on educational needs. Of course, these changes should come from his personal positive experience. For this, music should become a driving force for the teacher, a part of his life, according to all his life connections and manifestations.

More than 500 children's choir studios operate in our country, and their number is increasing. It is necessary for them to create a foundation for the development of students' abilities, to form a worldview, ethics and spiritual needs.

It is worth mentioning that in recent years, attention to the development of abstract thinking in students has increased, and the importance of the educational aspect of the educational process has decreased a little. This is especially evident in the humanities, especially in the subject of "Musical culture". One lesson a week (45 minutes), its continuation until the 7th grade, and the fact that it is often added to general school activities, prevents students from raising musical education to the level of demand. 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 best practice observed in our country and abroad shows that in schools where sufficient attention and time is devoted to musical education, students learn well in other subjects.

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 exercises and movements, they should be performed at a free, artistic and creative level.

Increasing the number of progressive experience music lessons does not tire the 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 the creative-cognitive activity and become 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 many unresolved issues of the professional training of music teachers for this activity.

The study of students who entered the music-pedagogical faculties of pedagogical institutes shows 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. As a result, many graduates realize the complexity of organizing music lessons, that they can learn a lot of things in a university, but they did not learn them.

Results: 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 "The 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 it is at this stage that the foundation of their future musical development is built. Choir classes are directly related to performances and concerts. And we determined the scope of the research with the musical-didactic principles expressed by G. M. Pipin.

Conclusion: That is, - increasing the amount of material used in educational and pedagogical work; - acquisition of necessary performance skills in a short period of time; - enriching the
theoretical direction of music performance; it is important to strengthen working methods that require full expression of independence and creative initiative in students-performers during training.

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