

## PREPARATION OF FUTURE MUSIC TEACHERS FOR THEIR PROFESSIONAL ACTIVITIES THROUGH UZBEK CLASSICAL MUSIC

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### ABSTRACT

This article describes the features of preparation of future music teachers for their professional activities through Uzbek classical music.

**Keywords:** music darn, didactics, education, upbringing, culture, song, national value, psychology.

### INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Each type of art has its own distinctive features of expressiveness, as well as the image, reality in classical works, emotional-impressionable musical form of human feelings, the execution of methods, synchronous harmony of poetry and music, elegant, lyrical and somewhat melancholic tones, understandable to the Uzbek nation and spiritually close to the soul, melancholy tones, bright and unusual tones of the human soul the word that has become an expression also manifests its beauty.

Such works are a complex psychological process of influence on the consciousness, willpower, emotional, musical perception of the listener, which can be explained in many ways depending on the skill of melody, text and performance. Young people from ancient times received teacher training for several years for a becoming a skillful artist. Here, not only has the playing skill been eaten, but also national and universal education has been achieved, the audience was able to enjoy their beautiful, high, artistic level of art when they came out to the public and performed songs or melodies.

It is gratifying that wide-scale works are being carried out in our republic in order to bring such musical works to the consciousness, spirituality of young people, to form aesthetic consciousness, thinking and outlook of them through works belonging to artistry in the sets of national values.

The fact that future musicians and educators preparing in educational institutions have not forgotten about this is a necessity for the period of their development as a master of all disciplines of music, classical music, knowledge, skills and professionalism from the secrets of traditional singing. Accordingly:

1. Any art is in its essence a reflection of life, reality, human emotional experiences. As in any work of art, the object of folk music, including classical melodies, will exist without any aesthetic and spiritual character, as well as without any hidden aspects of reality.
2. The melody, according to which the singing is heard, is emotional, and therefore it has a direct effect on the feelings of people, in which the impression of a certain emotional evaluation appears.

3. Art, especially melodies, songs are distinguished from other types of art by its popularity.
4. There is no person who does not know how to constantly communicate with science fiction, in particular with art, diltortar, cheerful melodies.
5. The connection with art enriches the spiritual world of man, in which he evokes the desire to see the universe in a beautiful way, to feel alienated.

Singing is a kind of art that has a special, specific performing property. This specificity is expressed in the composition of the synonymy of melody, music, poetic work and performance. The possibilities of structural influence of musical art are adequately covered in the literature on philosophy, musicology, artology, pedagogy and psychology. A significant scientific research has been done in this regard. However, the problem of the formation of a person and his preparation for professional, practical activities through classical singing art has not been specially studied. This is due to the complexity of the system of the art of singing in our opinion and the versatility of its impact on the person, on the consciousness of man. Famous composer and pedagogue D.Kaboleveniy said, "... Truly art is not broken in the influence of fashion, it lives for centuries and enriches the spiritual world of mankind, it does not become obsolete by itself <sup>1</sup>.

In the art of Uzbek music, classical songs are among such Arts. Works on the road to classics, too, like modern genres of music, introduce a person of the present with the culture of past music and strengthen the rope connecting generations.

In the process of higher pedagogical education, the need to identify the basic principles of preparing future music teachers for school music education and develop a specific methodological system is due to the positive solution of the following tasks:

1. Before working with classical works of music, students should be able to consistently study the possibilities of singing, singing.
2. In the selection of classical works, it is necessary to take into account how much educational – impressiveness, that is, moral and aesthetic ideas in these works.
3. In the selection of works, it is necessary to pay attention to samples included in the program and textbooks of music culture of secondary schools, the content of old-fashioned samples, the level of complexity in the example of these works.
4. To divide students into groups according to their sound range, sound power, timbre characteristics and singing skills, to set up work on the principle of slowly approaching each other the levels of Bunda high, average, tone.
5. Organize training in a systematic and purposeful manner in the harmony of lessons and extracurricular activities. Because, classical music, the amount of study hours allocated in the plan of action limits the chance to gain knowledge, skills and skills to the expected level.

Participants of any musical circle, musical instrument and singing (chorus, vocal) bands will first of all have an active attitude to the culture of folk music. They study and perform works related to people's creativity, their modernized, reproduced, adapted, restored samples, while the narrators occupy a passive place in this place. This condition is natural and conditional, and the sufferers become emotionally and spiritually active in perceiving the wonderful repetitive aspects of classical and status patterns. Therefore, the preparation of the requirements for school education in classical musical works is one of the important didactic principles of the creation of teaching methods. Here it is:

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<sup>1</sup> Музыкальное образование в современном мире. М.. Русский композитор, 1975

1. Formation of repertoire of classical works, based on the stages of education, taking into account the strict performance capabilities of students.
2. Divide students into groups according to sound range, musical ability (attention, musical memory, musical hearing, perception, perception).
3. Analysis of the idea of the work, artistic content, artistic features in the text of the poem – rhythm-melody, composition characters.
4. Regularly set the course of listening to classical melodies and musical writers.
5. Structurally establish conversations, stories, questions and answers about the creation of the work, its authors, historical data, that is, the influence of the period of its creation on the text of the song.
6. Introduction to the repertoire of classical amateur bands, Organization of various events, concerts, performances of talented students and group participants.
7. Conducting seminars, conferences, meetings on the theme of folk music creativity, classical and status art.
8. In the performance of classical music samples mainly provide the accompaniment of national musical instruments such as tanbur, dutor, law, dust, fiddle, circle, flute.

Most of these tasks are planned on the account of students who are graduates of music and art schools in the first place and are enrolled in higher education, have a basic education and an advanced musical education. The reason is that having a quality performance qualification in the instrument setting requires a long process.

Classical songs, melodies are a real example of his nationality and high level of creativity, that is, the essence of classical can be manifested in the accompaniment of national musical instruments. Having theoretical knowledge of classical music and practical performing skills, assessing their artistic value, understanding of its ideological and educational content, as well as being able to perform samples of classical music included in the school program to a certain extent and to be able to teach them to students and young people in practical activity requires them to have a worthy profession.

In this place, the future music teachers should pay attention to the following, first of all, during the study of this science:

1. To have a clear idea of the lively, ideological-artistic content of the musical work, at what time the melody was written, the method (rhythm) and the artistic images reflected in the content of the work.
2. To be able to understand the ideological content of a musical work, the mutual mutuality and synchronicity of the text expressed in tones.
3. Perfectifying the melody and tone – the role, importance of such decorations as wailing, running, farshlak, tremola, mordent, dangling, fluttering, and to play them to a certain extent and recognize them, evaluate them in the desired places. In the performance of a classical work, one can see the proportionality of the performance skill and sound of the performer to the melody of music, to be able to react to it.

The main role in the preparation of students for professional and practical activities is played by the educator who teaches classical music, and his methodology. The main tasks in the professional vocational training of future musicians of specialist educators to general schools of classical music can be defined as follows.

To examine the relationship of students to classical music, to determine their specific level of interest needs for the study of classical music naunas - melody songs;

To study students' age, psychological, physiologic characteristics, singing and voice options, iqtidori and skills with singing, accordingly to divide them into groups and to keep attention to the formation of repertoire of the works to be studied;

The need for students to learn classical music, their interest in singing, their relationship to the possibilities of sound, singing iqtidori, their level of knowledge, skills and skills in accordance with the manner in which they learn the melody shakuyi shaping in the cross section of educational stages;

To organize in accordance with pedagogical-psychological methods an effective methodology that allows students to formulate conics and skills of playing samples from classical songs.

The use of visual, technical means, innovative pedagogical technologies in place, in accordance with the intended purpose in training.

Development of the knowledge gained by the students in the field of theoretical and practical mastering of classical music samples and teaching them in practice independently, as well as the criteria for assessing the level of professional preparation for working with classical works in them, and in the practical process;

Along with studying classical songs, which are an example of high creativity, giving students as much as possible historical and scientific information about the history of their creation, methods of performance.

Knowing interesting information about the skillful performers of classical melodies is an important factor in the successful organization of Education. It is also a necessary condition for students to have a certain level of singing skills and knowledge in order to play classical music:

1. Listen carefully before performing the work.
2. A certain need arises when it comes to singing and playing classical works.
3. Achieve full perception of the contents of the work text.
4. Studying the work as a team.
5. Subtle avoidance in the works, work with specific exercises on the execution of notes.
6. Work on the pronunciation of letters, syllables, words.
7. Strict adherence to the technique of execution, correcting shortcomings.
8. To achieve the performance of the works in accordance with their content, to achieve dynamics, tempo, rhythm in the performance.
9. Master the conics of playing and singing with high skill.
10. To master the rules of the stage culture, to give their deedsibortigaeibor playing and singing.
11. To have their own style of execution and sufficient experience.

In the course of studying classical works, psychological circumstances play a predominant role as follows in students:

1. To have a stable character and a certain strong-willed quality. (The study of the performance of classical melodies requires a long-term, systematic training and hard work of a rather difficult and complex process compared to other genres of singing. Learning and finalizing the execution period requires a long time to be patient from the student, it is possible to eat with endurance and endurance to the expected result with execution. Consequently, working with patience and endurance is manifested as a psychological factor that allows you to achieve the goal. Students who are not patient, who have avoided hard work, are unable to complete the classical works in integrity and perform them.

2. Stable attentiveness. (The performance of a classical musical work requires careful understanding and study of each of the elements that are inherent in the structure of an

optional melody or song. Low and high sound tones, different degree of elasticity of the voice, medium, low, smooth ringing in the registers, decorations in the works, moaning, escape, singing in the sense of Singaporean sentences can only guarantee successful performance.

3. Having a developed sense of music is an important factor for every musician. Scientists who have conducted a research on the psychology of music emphasize the following elements of intuition; to feel the loudness of sounds, to feel the lad-tonality, to feel the tone of sound. Also, musicians require a combination of abilities to feel the harmony of sound, to feel Polyphony, to feel timbre and dynamics, to feel folklore, to perceive music from the inside.

The preparation of future teachers for school education in turn requires the students to acquire thorough knowledge and skills in the educational process from the pedagogy, psychology, physiologic features and teaching methods of schoolchildren. This is a completely natural phenomenon, the need to work with schoolchildren-young people with specific methods, pedagogical-psychological approaches and skills, diligently studying their interests and aspirations arises.

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