



FORMATION OF PERFORMANCE SKILLS OF FUTURE MUSIC TEACHERS IN FOLK INSTRUMENTS

Shukhrat Yusupov

Teacher of the Department "performance skills and culture" of Tashkent State Pedagogical University, Uzbekistan

ABOUT ARTICLE

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Abstract: At the current stage of development of the new Uzbekistan, it is important priorities to competently raise the younger generation and wisely use the possibilities of musical art in it. In this regard, the decision of the president of the Republic of Uzbekistan dated February 2, 2022 "on additional measures for the further development of the culture and art sphere" was set as important tasks [1]. One such task consists in the high level of formation of performance skills of future music teachers in folk instruments in the process of higher pedagogical education.

INTRODUCTION

Today, our people have unique folk instruments and its Performing Arts among many peoples of the World [2]. In the course of higher education, about 20 folk instrument Performance Musical (specialty) training is provided to future specialists. Many of these instruments have an improved family group, with a wide range of performance opportunities. For this reason, about 10 of these instruments are included in the "music culture" curriculum of general secondary schools. In order to strengthen this process, the above-mentioned decision will begin to be provided by the state with folk instruments of General secondary schools Dutor, doyra, doubira, chang, gijak, tanbur, nay and rubob, provided that there will be at least three of each instrument, and note sets on these instruments will also be provided together. This work is carried out regularly in the cross section of years, and as a result of it, future school graduates will be able to perform a melody on at least 2 Folk Instruments, and this skill will be recorded in the certificate of graduates. In addition, the resolution stipulated that music teachers have the qualification to be able to perform a melody on at least 3 folk instruments, and that the qualification would be recorded in the diploma annex of a music teacher with higher education.

All this assumes the formation at the required level of performance skills of future music teachers in folk instruments in the process of higher pedagogical education. Because the content of the educational subject "music culture" of general secondary education schools is updated, in which most of the relatively educational hours are allocated to music performance, and by this decision, the activities of clubs are being established in general secondary schools, which are a practical part of music culture training. In such circles, students regularly study singing performance on the folk instruments they are interested in during the school year, and present report concerts of the circles at the conclusion of each quarter. To do this, the music teacher must have a skill based on today's requirements for folk instrument performance.

In the process of modern higher pedagogical education, there are certain experiments on the formation of the performing skills of folk instruments of future teachers of musical art. At the moment, a new approach to this issue is relevant. In this respect, it is our opinion that in order to formulate the expected level of performance skills of future teachers of musical art in folk instruments, it will be advisable to draw on the following:

1. Giving professional-theoretical knowledge. According to him, the music of the future teachers of folk instruments must have a professional – theoretical knowledge of the basics of performance. To do this, students must be able to perform at least 3 works on folk instruments and theoretically know and master a wide range of works on their instrument. In this case, it is necessary to have in-depth knowledge of the theoretical features of the works, which are especially envisaged in the educational science of general Secondary Education Schools "Music Culture". The future music teacher should be able to analyze and explain to others works on folk instruments mastered. In this regard, it will be necessary to foresee that in the future, important work will be carried out to introduce students to works that belong to the program of performance on folk instruments.

It is assumed that future music teachers will master the professional – theoretical knowledge of the works of folk instruments in the training of the audience and in the means of Independent Education. Therefore, it will be advisable to correctly orient students in this regard and build on the active cooperation of the teacher and the student in the formation of their skills to be able to analyze works.

2. Formation of professional-executive qualifications. According to him, future music teachers will have to be armed with performance qualifications on current folk instruments as much as possible. According to our approach in this regard, future music teachers can acquire the skills of performing on folk instruments that are part of the same family of instruments by acquiring the skills of performing on a particular folk instrument. For example, it is not complicated to qualify as a performer in the performance of the folk instruments highlighted above. A specialist who can play the Dutor instrument can also naturally play drum, tanbur, and rhubarb. Or, a professional who knows the performance of a brass instrument may also be able to play instruments such as the law. In this respect, it seems to us that teaching performance by categorizing folk instruments gives the expected effect.

In the process of higher pedagogical education, the qualification of the performance of folk instruments gives the expected effect of being taught in the form of individuals, ensembles and groups. To do this, it is advisable for students to wisely use independent educational opportunities and actively organize regular practical executive training with teacher teachers attached to them. In addition, it is also effective to take advantage of the performance opportunities of skilled musicians operating in our country in the performance of certain folk instruments. To do this, attaching such skilled musicians to students or regularly organizing their "skill training" will give the expected effect.

Experience has shown that it is desirable that the acquired qualifications in the performance of Folk Instruments be presented to specialists in a practical form. For this reason, it is important that students regularly organize reporting concerts on the instrument performance they have mastered.

1. Formation of creative skills. According to him, the higher pedagogical in the educational process, it is necessary to form the creative skills of future music teachers at the required level. In this regard, creative skills are meant that students can choose and analyze optimal works, deeply master the basics of performance of popular works, have pedagogical techniques on children's musical works and engage in creativity within the framework of their possibility. Having a creative skill is a necessity for an upcoming music teacher. For example, the performance of a particular work is also considered a creation, and the speaker must feel that he is creating during the performance process. Then a full-blooded performance of the work is achieved and divided with the skills to teach them to future readers.

The music teacher's mastery of creative skills is carried out through the help of master teachers and the means of Independent Education.

In a word, in order to master creative skills, the student must be active. To do this, it should be noted that the conditions are sufficient in our higher pedagogical educational institutions. According to our approach in general, a music teacher should be a creative person, and the skill is mastered precisely in the process of higher pedagogical education.

Such an approach makes it possible to form at the required level the performance skills of future music art teachers on folk instruments. When it comes to Kezi, it should be noted that the student period is a period of creativity. Especially for future music teachers, every moment of student's life should be spent with creativity. Searching, perfecting the mastered, passing the performance skill through the supervision of a mentor and creating – all this is the creativity of the student. In this regard, it is assumed that students turn the theoretical knowledge acquired in the audience into practical skills during the weekly pedagogical practice period.

Thus, it will be advisable to rely on active education and effective practice in the formation of performance skills of future music teachers on folk instruments [3].

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