

POSSIBILITIES OF USING MODERN METHODS IN INSTRUMENT ENSEMBLE LESSONS AND ITS CONNECTION WITH SCHOOL LIFE

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Abstract:

This article talks about the possibility of using modern methods in the classes of "Instrumental Ensemble" conducted in the direction of higher pedagogical education "music education" and its connection with school life, i.e. creative activities in the process of pedagogical practice, as well as opportunities to increase the efficiency of school and extracurricular activities.

Keywords: Education, emotions, musical abilities, our musical heritage, creativity, musical education, musical ensemble, melody, teacher, art, home audio library, lesson.

Our Uzbek people have a rich heritage of education, and have nurtured universal human qualities such as humanity, humility, hard work, kindness, friendship, brotherhood, purity, and decency in generations. Today, the formation of these values, that is, spiritual education in young people, is an urgent issue. Spiritual education covers several aspects that it is difficult to cover all its aspects in a small article. That's why, taking spiritual education as a complex task, we set ourselves the goal of forming high human feelings through musical influence and using new pedagogical technologies in this regard.

While preparing students of higher musical pedagogical education for the teaching profession in secondary schools, we aim to fulfill the following tasks. [1.]

1. Cultivating students' love and interest in music, developing their musical abilities.
2. Cultivating students to love our national music heritage and through it to the Motherland, to benefit it, and to understand their duty.
3. To develop students' artistic creativity, their ability to strive for life, study, work and beauty, and to develop characteristics such as intelligence in the perception of the environment.

In particular, the fact that the subject of the "Instrumental Ensemble" subject program in the direction of "Musical Education" takes the issue of learning the lyrics



of national instruments as the main criterion also serves to complement the above-mentioned points. Because a person cannot imagine his life without music. He is our companion, helps us in our work, and is a part of our spiritual wealth.

Because our goal is to train high-quality personnel for general education schools, it is necessary to pay attention to how the school life is imbued with the spirit of music, taking into account that music has a great influence in attracting the attention of young people to beauty, goodness, and humanity. It is necessary to choose songs that are understandable for children, that are often sung by them, and to make them want to listen to these pieces of music again and again, so that they get new impressions every time.. [3.]

In addition to children's songs and tunes, folklore songs, Uzbek national instrumental tunes rich in melodious melodies, and classical songs rich in content will be taught to students through artistic performance in instrumental ensemble classes. teaches him to respect.

Abu Nasr Farabi, in his works on music, pays great attention to the musical heritage of the past and emphasizes that every mature artist should have three things.

1. He should fully know the methods and rules of every knowledge.
2. He should be able and talented to interpret and explain the results of the methods and rules created in different cases of this knowledge.
3. To be able to criticize the wrong theories of writers who have wrong theories about the art of music, to show the difference between wrong and correct theories and to clarify the errors.

These teachings have not lost their meaning even today.

Special attention is being paid to further improvement of public education, new organization of methods and means of educational process in school and extracurricular activities.. [4.]

Students' musical experience, spiritual aspects in them can be studied through the following methods reflecting new musical and pedagogical technologies.

- meeting with music in class;
- music for the home library;
- music for friends.

In the "Meeting with music in the lesson" option of the methodology, students are invited to create a program for the final lessons of the academic year and quarter, and the question is asked: - "If you were a music teacher, what works would you



choose for the lesson at the end of the quarter or year, and what would you say to the students?" When processing the selected results, high marks are given to those who included works of various genres and forms in the program, those who listened in the lesson and, most importantly, those who chose the works that were not included in the lesson program. The most important aspect of this method is that it determines whether the student has a significant approach to this or that work. In addition, it is taken into account how much the child pays attention to various information: the composer, the author of the text, familiarization with the history of the creation of the work, its life content, the availability of various options in the implementation of its interpretation, the level of the ability to sing or play the theme of the work, and other factors..

The option of the methodology "Music for the home library" is related to an imaginary situation. For example: the student is asked the question: "If you had the opportunity to be in a recording studio, what works would you listen to with your family?" The evaluation is carried out in the same way as the previous methodology.

[6.]

The "Music for Friends" option of the methodology is also designed to identify the musical trends in children that they are interested in. However, in this option, he should choose a program repertoire for a musical evening with his friends. The processing of the results is carried out in the same way as the previous ones.

Singing Uzbek national songs in musical ensemble lessons, touching the listener's heart is an art, and being able to enjoy it is a great talent. That's why we teachers have a great task to teach our young people to listen to our old masters, to honor and respect them, to be consistent in these lessons. The skill of the teacher-master is not to force his student to do every work, but to encourage him to do this work willingly, with understanding and with joy.

Summarizing the above, it is necessary to take into account the following requirements when establishing spiritual education:

1. Wide use of works of Eastern scholars dedicated to music and music education.
2. To learn more from our old creative teachers, to train those who will continue their work.
3. Giving importance to the following activities in organizing music lessons with school students in the process of pedagogical practice: to carry out music lessons in schools and extracurricular activities, to develop the creativity of students based on the characteristics of



the musical ensemble subject at the Higher Education Institution, and to encourage the active participation of students studying in music schools. organization. [7.]

4. Taking into account the fact that the quality level of musical broadcasts and programs of radio and television has increased, effective use of them is now possible.

At this point, it is appropriate to recall the words of musicologist scientist Fitrat about the culture of music and its influence on spirituality: "Until we have our own music and European music well-versed students, let's not follow the melodious methods of European music in notating our tunes with the help of European music scientists. Let's turn a blind eye to European melodic methods and try to keep our tunes in their own tune. Just as we have lost the ethnographic significance of the tunes that followed European melodic methods, we have also lost their Uzbekness."

If our young people take a lesson from these words, if students look critically at their creations in music lessons, if they follow the mentors, our culture will rise to a new level, our songs and melodies will spread around the world, and our spirituality will become richer.

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