

Pedagogical Skills of Music Teachers

Qoraboyev Shuxrat Erkinovich

Uzbek State Institute of Arts and Culture Teacher of the National Singing Department

Abstract: this article talks about the importance of pedagogic skills in teaching music in higher education institutions and its analysis and synthesis. The purpose of analyzing the pedagogical skills of music teachers is to synthesize easy and modern methods for students' mastery of the lesson.

Key points: music science, students, pedagogical skill, educational process, analysis, higher education, synthesis.

The development and stability of any higher education institutions depends on the highly developed intellectual, creative and moral potential of students. Today, increasing students' interest in lessons is one of the social problems not only in Uzbekistan, but also in the world. Neither the pedagogue nor the student is responsible for the formation of this problem. The main factor is the development of technology. A smartphone alone has captured the interest of today's youth. In such a situation, a skilled pedagogue can achieve the effectiveness of the lesson by analyzing and synthesizing his work. World scientists also say that most young people satisfy their spiritual needs through social networks on the phone. Therefore, the teacher looks for ways, methods and styles, teaching forms, methods and situations that activate students in the lesson process, convenient for him and the learner, uses his skills to increase the effectiveness of the educational process, relying on modern pedagogical technology.

High efficiency is achieved by analyzing and synthesizing the pedagogical skills of music teachers.

At the same time, a music teacher should be a good musician and a good artist. It is necessary to be able to play and play a musical instrument well, have a good voice, and be able to distinguish the ability of students who perform well depending on the note. A music teacher will show how important it is to play a musical instrument well.

First: live performance - improves the mood in the classroom.

Second: to repeat the desired episode or (tactical) sentence when performing as a team (chorus).

Thirdly, a music teacher who can play a musical instrument will show his students in practice how interesting and important it is to play music himself.

A music teacher should not only be able to play a musical instrument well, but also have a good sound, a conductor's gesture, and a perfect knowledge of music theory and creativity. The personality of the teacher decides the fate of musicology. In addition, the teacher should monitor the lessons. Due to constant observations, the teacher begins to master his pedagogical skills more perfectly. He learns to assess the situation, to feel the inner feelings of students[1:13].

From this point of view, it is extremely important to analyze and synthesize the pedagogue's skills in teaching music. Analysis and synthesis (Greek: analysis - separation and synthesis - integration) are closely related examination methods that people use in the process of knowing the world. Analysis is to think or act to divide things and events into constituent parts, and synthesis is to combine these parts into a whole in thought or act, to study things as a whole. That is, it means that

not only the skill of the music teacher should be developed, but also his creative ability should be perfected and brought into a whole system.

The reason is that the objective existence that surrounds a person and has various characteristics is complex and at the same time consists of certain things and events. In order to learn and know them, it is necessary to divide them into components, that is, to analyze them.

But it is not possible to know them completely with the help of this method, therefore it is necessary to fill it with synthesis. Synthesis combines things or events into a whole based on the results of analysis. Analysis and synthesis are interrelated, and synthesis without analysis does not provide deep knowledge, while incomplete analysis through synthesis is also insufficient.

German conductor Bruno Walter said about the versatility of a musician's personality: "Only in a musician - it is always half a musician." P. I. Tchaikovsky said about the hard work of a musician: "The most important thing is work, work and more work... Every morning I sit down to create and work until something comes out." The famous pianist and pedagogue M. Clementi worked for eight, sometimes twelve and even fourteen hours. [2:14].

A music teacher does not just teach students. It shapes them as artists. This is a complicated process. This is the main difference between music and other social sciences. Since music requires first analysis and then synthesis, it is permissible to have these elements in the skills of a music teacher.

In the process of thinking, analysis and synthesis appear as methods of logical thinking that occur with the help of abstract (abstract) concepts and are strongly connected with abstraction, generalization, etc.[3:1]. In fact, the skills of pedagogues in higher education institutions are analyzed by the following three factors.

First, knowledge is the generalized experience of people, expressed in a set of theoretical information and necessary for the conscious performance of production tasks (processes). The acquisition of knowledge involves the acquisition of facts, events, concepts and laws.

The second is a skill - a component - structural element of a consciously performed work, in which the same work methods are repeated many times.

The third is qualification (qualification) - the level of a person's acquisition of professional skills. The qualification indicator of the worker is determined by the category or rank. The main goal of the pedagogical activity of music teachers is to teach. The main goal of students is to learn.

Learning is hard and tiring work. Studies show that if the knowledge is given in a clear way, then the time of attentive study of an adult student is at most 20 minutes. After about 60 minutes, attention and attentiveness will drop to the lowest level. Teachers learn in three different ways, i.e. at the level of real experience, imagination and symbol. Conscious use of educational tools in the educational process is of great importance.

Level of real-life experience: Compares the knowledge imparted to the student with real-life personal or professional experience. If he sees real objects, for example, equipment, equipment in the form of a real object, he quickly recognizes and remembers them and can distinguish them. Therefore, the teacher should create such learning situations as possible so that they are relevant to real life. These include presentation, demonstration, and research methods.

Imagination Level: In this, students acquire knowledge using objects, images, photographs, films, and stills. If the object being studied is too big and too far away, in such a life the teacher should demonstrate the knowledge to the students with the help of images.

Symbol level: This knowledge is at the highest level of abstraction. Each level of abstraction is clearly important in imparting knowledge. The teacher must know which level of abstraction is best for the given situation. Learning in real situations should be considered preferable[4:38]. Music science is also taught at these levels. Pedagogical skills are of great importance in delivering only these levels to students.

First of all, the skill of the pedagogue is the main factor in teaching music. Because, unlike other subjects, in the teaching of music, theory and practice must be carried out simultaneously. For example, if you teach a student theoretical knowledge and put him in front of the piano, he will not be able to play it perfectly. For years, it is necessary to teach him practical training as well as theoretical knowledge. The main element in this is the pedagogue's ability to work practically with the student. The music teacher in music lessons based on the analysis and synthesis of new pedagogic skills in the course of the lesson with his impressive words, expressive and lively performance of music, proportional gestures in relation to the playing music, behavior, visual aids, questions and answers, the emotional feelings that are formed in the hearts of students under the influence of music education. It helps deepening experiences and musical impressions, conscious perception.

Each music lesson is a miracle of its own that cannot be overlooked at first glance. It reflects the talent of the teacher, imparting knowledge on the basis of new pedagogical technologies, as a result of tireless work, professional pedagogical skills and the level of demand for science. Another important aspect of the new pedagogical technologies required for the development of music education is the clear definition of the educational goals of music.[5:81].

The widespread use of modern and innovative methods in the field of education is the demand and need of the time. The increased demand for video lessons from students has once again confirmed the need for new methods for the field. It is better to put more foreign experiences into practice during the transition of music. The reason is that in the current period of social development and electronicization, as in other fields, there are cases of increasing students' interest in the lesson through new innovative lessons. We, pedagogues, conduct effective activities if we consult with students frequently and analyze their interests in order to interest them in lessons and activities.

As a result of analyzing the pedagogical skills of music teachers, it is possible to synthesize their activities, skills and creativity. As a result, new pedagogic recommendations for practice are created, and modern methods are put into practice so that students can learn the lesson easily.

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