



FORMATION OF PERFORMING SKILLS OF FUTURE MUSIC TEACHERS ON FOLK INSTRUMENTS

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Abstract. The article analyzes the issues of formation of performance skills of future music teachers in folk instruments.

Key words: *teacher, music, instrument, performance, competence, teaching, didactics, approach, effect.*

The decree of the head of our state "On approving the concept of the development of the higher education system of the Republic of Uzbekistan until 2030" sets priorities for the systematic reform of higher education in our country, training highly qualified personnel with modern knowledge, raising it to a new level in terms of quality, as well as developing the social sphere and economic sectors. has been serving. The decree of the President of May 11 of this year "On approval of the national program for the development of public education in 2022-2026", the decision "On additional measures related to the development of public education", the decision of June 21 "Increasing the quality of pedagogical education and higher education for the preparation of pedagogic personnel" It is no exaggeration to say that the decision on measures to further develop the activities of institutions is a logical continuation of such efforts.

In the new Development Strategy of Uzbekistan, the task of bringing music pedagogic education to the quality level and training music pedagogic personnel based on the requirements of technological development is set. Therefore, in music pedagogical education, first of all, achieving the quality of education is one of the primary issues.



At the current stage of development of the new Uzbekistan, raising the young generation to a mature age and making reasonable use of the possibilities of the art of music in it is one of the most important priorities. 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 sphere of culture and art" has set important tasks [1]. One of such tasks is to form the performance skills of future music teachers on folk instruments at a high level in the process of higher pedagogical education.

The main part. Today, our nation, among many nations of the world, has its own folk instruments and its performance art [2]. In the course of higher education, future specialists are given musical (specialized) education in the performance of about 20 folk instruments. Most of these instruments have an improved family group, and their performance possibilities are wide. For this reason, about 10 of these instruments are included in the "Musical culture" curriculum of general secondary schools. In order to strengthen this process, with the aforementioned Decision, starting from the 2022-2023 academic year, general secondary schools will be provided with Dutor, Doyra, Dombira, Chang, G'ijjak, Tanbur, Nay and Rubab folk instruments by the state, in which there will be at least three of each instrument and sheet music collections for these instruments are also provided together. This work is carried out regularly over the years, and as a result, in the future, school graduates will be able to play tunes on at least 2 folk instruments, and this skill will be recorded in the certificate of graduates. In addition, the Decision stipulates that graduates of the 2022-2023 school year, that is, music teachers, should have the qualification of playing tunes on at least 3 folk instruments, and this qualification should be recorded in the appendix of the diploma of a highly educated music teacher.



All this requires the development of performance skills of future music teachers on folk instruments at the required level during higher pedagogical education. Because the content of the subject "Music culture" in general secondary schools has been updated, most of the study hours are allocated to music performance, and with this decision, the activities of clubs, which are a practical part of music culture classes, are being launched in general secondary schools. In such circles, students regularly learn to perform tunes on folk instruments they are interested in during the academic year, and at the end of each quarter, they present report concerts of the circles. For this, the music teacher must have skills based on today's requirements for performing folk instruments.

In the process of modern higher pedagogical education, there are certain experiences on the formation of folk instruments performance skills of future music teachers. Meanwhile, a new approach to this issue is urgent. In this regard, in our opinion, in order to form the performance skills of future music teachers in folk instruments at the expected level, it is appropriate to base on the following:

1. Providing professional and theoretical knowledge. According to him, future music

teachers should have professional-theoretical knowledge on the fundamentals of performance of folk instruments. For this, students should be able to perform at least 3 works on folk instruments and theoretically know and master a wide range of works on their own instrument. In this case, it is especially necessary to have a deep knowledge of the theoretical features of the works included in the subject of "Musical culture" of general secondary schools. A future music teacher should be able to analyze and explain works on folk instruments he has mastered. In this regard, in the future, it will be necessary to assume that important works will be



carried out in introducing students to the works related to the performance program on folk instruments.

It is required that future music teachers acquire professional-theoretical knowledge of works of folk instruments in audience classes and as a means of independent education. For this reason, it is appropriate to guide students in this regard and to build their ability to analyze works based on the active cooperation of the teacher and the student.

2. Formation of professional and executive skills. According to him, future music teachers should be equipped with performance skills on actual folk instruments as much as possible. In this regard, according to our approach, future music teachers can acquire performance skills in folk instruments belonging to this family of instruments as soon as they acquire the performance qualification of a specific folk instrument. For example, it is not difficult to acquire the performance qualification for performing folk instruments mentioned above. An expert who can play the Dutor instrument can naturally also play the Dombira, Tanbur and Rubob instruments. Or, an expert who knows how to play the Chang instrument can also play instruments like the Law. From this point of view, we believe that teaching performance by categorizing folk instruments has the expected effect.

In the process of higher pedagogical education, the performance of folk instruments is taught individually, in ensembles and in groups. For this purpose, it is appropriate for students to use the opportunities of independent education wisely and to actively organize regular practical performance classes with their assigned Master teachers. In addition, it is effective to use the performance opportunities of skilled musicians working in our country in the performance of certain folk instruments. For this purpose, attaching such skilled musicians to students or regularly organizing their "Skill Training" will give the expected effect.



Experience shows that it is appropriate to present the acquired skills of performing folk instruments to specialists in a practical form. Therefore, it is important for students to regularly organize concerts to report on the performance of the instrument they have mastered.

1. Formation of creative skills. According to him, higher pedagogy in the course of education, it is necessary to form the creative skills of future music teachers at the level of demand. In this case, creative skills mean that students can choose suitable works and analyze them, master the fundamentals of performance of famous works, have pedagogical methods for children's musical works, and be able to engage in creativity within the limits of their ability. Possessing creative skills is a must for a future music teacher. For example, the performance of a certain work is also a creation, and the musician must feel that he is creating during the performance. Then a full-blooded performance of the work will be achieved and the skills to teach them to students will be acquired in the future.

The mastery of creative skills of a music teacher is carried out with the help of master teachers and as a means of independent education.

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

Summary. It should be noted that the formation of performance skills of future music teachers in folk instruments is a large-scale activity in the process of higher pedagogical education. Therefore, it is important to implement the following in this regard:



- development of various forms, means and systems of formation of students' performance skills in folk instruments;
- preparation of new generation training manuals on the fundamentals of performance of folk instruments and presentation of practical recommendations on the use of modern information and communication tools in them;
- creation of electronic-modular developments on the performance of folk instruments and their rational use in training (for example, it is effective to demonstrate the performance skills of famous musicians in such educational materials);
- publicizing performances of students who have mastered the skills of performing folk instruments to the expected level;
- rational use of the opportunities of the experienced Master-disciple tradition system.

Such an approach allows to form the performance skills of future music teachers on folk instruments at the level of demand. When the time comes, it should be noted that the student period is the period of creativity. Especially for future music teachers, every minute of studentship should be spent creatively. Searching, perfecting what has been mastered, passing performance skills under the supervision of the Master and creating - all this is the creation of the student. In this regard, students are required to turn their theoretical knowledge acquired in the classroom into practical skills during the weekly pedagogical practice. Weekly pedagogical practice is an opportunity for the student to master the skills of performing folk instruments on the basis of practical tools.

Thus, it is appropriate 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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