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ijirset@gmail.com



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The Musical Work in Music Pedagogy -The Issue of Development of Music

Fayzullo Karimov¹

Associate Professor of "Performance on folk instruments", Uzbek State Conservatory, Uzbekistan¹

ABSTRACT: In this article we will look at musical work in music pedagogy - the development of music.

KEYWORDS: Music, musical work, young professionals, rhythm, art music, skillful technique.

I. INTRODUCTION

In our country, great attention is paid to the training of specialists. In particular, in accordance with the Law of the Republic of Uzbekistan "On Education", much has been done to reform the education system and ensure its consistent development. One of the main tasks of the National training program is to create an educational and methodological framework for the education system.

One of the most pressing issues facing the music pedagogy of independent Uzbekistan is the creation of a textbook that summarizes the rich experience of musicians and teachers with high performance skills.

The complex side of the matter is that the process of working on a piece of music involves focusing on the student's level of growth. Young professionals working independently face a number of challenges in their work because they do not have sufficient training experience. But even though, the expert himself has mastered the performance on the instrument, he sometimes fails in his teaching work.

One of the main tasks of a music teacher is to bring up a highly skilled performer. The most important role in teaching music is to work on a work of art music. At the same time, in the process of studying a work of art, the student learns deeply about its nature, artistic images and meaning; at the same time, his interest in music, creative ability, fine musical taste and performance skills increase.

It is well known to music teachers that art plays a major role in enhancing musical listening ability, rhythm, and performance activity (rather than gamma, exercise, etude). There are cases where some students perform gamma and exercises with incorrect intonation and perform gammasifit sequences found in works of art with correct intonation.

Professor B.A. Struve, a methodologist, explains: "The fact that violinists and cello players in elementary school play with the wrong intonation when playing gamma and with the right intonation in a work of art is what aroused his interest in the work of art. Because in this process, the student mobilizes his hearing to the maximum.

A similar situation can be associated with rhythm. The reader quickly remembers the dance and marsh melodies with a clear metrorhythm. The ability to memorize can also be linked to this. From the above, it does not mean that the reader should only be taught a work of art. Of course, working on technique is of great importance in the study of all types of art. An artist who does not have musical technique cannot deliver a work of art to the listener with the required amount of artistic images.

Professor G.G. Neuhaus once said: "Any improvement in technology is tantamount to perfecting the art, that is, technology helps to reveal the meaning of the work, the idea in it." It is obvious that there will be some performers who mastered the technique perfectly and do not pay attention to the meaning of the work, its inner world, the main idea in it as well.

"For me, the only technique is the technique that serves music," said Pablo Cazals.

Expressing his mastery of musical performance, D. Shostakovich said, "The skillful technique of a pianist or violinist does not mean mastery, but a perfect knowledge of the technology of his profession. The skill is that we can only listen to music without feeling this technique. "

As we focus on the student's learning performance process, it is important to create an individualized plan correctly. Individual plans should be designed in such a way that the student's abilities, musical and physical performance, mobility must be taken into account. In doing so, it is necessary not only to allow one-sided growth of the student, but also to cover his technical and artistic side.

In order to raise the level of musical performance in the country to a higher level, it is important to have a high level of teaching methods. Based on the tasks set for educational institutions, instrumental teaching has three main tasks. Teaching, developing and nurturing. The task of teaching is one of the main and decisive issues, where students acquire the knowledge necessary to perform on the instrument and develop the skills to apply this knowledge in practice.

The main purpose of development is to understand the knowledge of students, to develop their abilities and teach them to draw the right conclusions from various scientific information. In the process, work is also being done to gradually teach students to think creatively.

The task of upbringing (along with teaching and development) is an integral part of a comprehensive approach to the overall process of education. The purpose of upbringing is to teach the younger generation to correctly understand the ideology of their society through the content and methods of the lesson.

The methodology of teaching performance on folk instruments at all levels of the educational system serves to form the scientific outlook, spiritual and cultural consciousness of students.

It is advisable to provide the student receiving elementary music education with programmatic works with a clear, distinct character. For example, "Dance", "Marsh", "Waltz", "Alla".

One of the main places in the training of performers is occupied by folk art. This requires the teacher to include samples of folk melodies in the individual plan, to properly organize the student's learning process and to prepare a skilled performer.

One of the most important tasks of a music teacher in the process of working on a work of art is to develop the ability to work independently. An important step is to set up independent work on works of art on the student's own initiative:

The first stage is to provide information about the author of the given work, the period in which he lived, in what direction he created. Through this, the reader gets an idea of that period.

The second step is to memorize the text of the note. At this stage, it is recommended to memorize the work at a heavy tempo, with numbers. Phrases need to be given a lot of attention when it comes to numbers.

The third stage is to hear the note correctly (intonation), rhythm (correct enumeration), dynamics (artistic performance of the work), barcodes (performance of the note with subtle characters), appliqué (correct and rational (best) distribution of fingers) and quality vibration (vibration).

The fourth step is to select the technical material that is appropriate for the work of art. Through this technical material, the reader will be able to easily perform difficult technical situations in a work of art.

The fifth step is to memorize this work.

Because the talents of the students are different, someone will memorize the work quickly, someone for a long time. Some readers may not be able to memorize the work by repeating it from beginning to end. In this process, the student must consciously understand and study the work of art depends on the experience of the music educator. At this point we have to talk about memory. A reader with a weak memory cannot memorize the work at all. L. Ginzburg in his work "O rabote nad muzykalnym proizvedeniem" (On working on a piece of music) mentions four types of memory.

1. Hearing (i.e. memorizing by hearing).
2. Motorized (like a motor, continuous memorization from beginning to end).
3. Eye memory (visual memory).
4. Logical-spiritual memory (i.e. memorizing musical phrases by comparing them with each other depending on the logic and meaning).

Attention to memory plays an important role in the work of a music teacher. In short, the complete performance of each work of art by the student depends on the complex knowledge and experience of the music teacher.



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