



RESPONSIBILITIES OF THE TEACHER IN THE PROCESS OF INTRODUCING MUSICAL INSTRUMENTS TO STUDENTS

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ABSTRACT

In this article, the pedagogical skills of teachers, the organization of melodies “Andijan polka”, “Almacha”, “Bahor”, “Dilxiroj”, “Doloncha” and others, in the process of introducing students to musical instruments the responsibilities of the teachers are detailed.

KEYWORDS

instrument, music, Uzbek, children, teacher, folk, nay, trumpet, dutar, gijjak, qobus, It is hard to imagine human life without music.

INTRODUCTION

Music is valuable as it nourishes people spiritually. He shares the joys and sorrows of people and always lives together. Music and singing not only help its fans to combine spiritual wealth, moral and physical perfection, but also play an

important role in the development of our national and cultural heritage. Music and singing develop in close connection with the history of fiction and literature. When people listen to Uzbek folk songs and Uzbek classical melodies



and songs, which are our cultural heritage, they develop aesthetic pleasure, creative thinking, as well as an attitude or interest in the Uzbek language. There is a great emphasis on the effectiveness of music culture classes in secondary schools. The fun of music lessons at school depends first and foremost on the creativity of the music teacher, especially when it comes to choosing the right repertoire. As I mentioned in my other plans on this topic, the most important and interesting thing for a student in a music lesson is the instruments and the melodies they play.

The pupils are intrigued by the melodies coming out of the various strings or the piano instruments that are moaning with the magic of the fingers. To do this, the teacher must choose the right program for the instrument used in the lesson, depending on the topic. The repertoire of melodies to be played in the classroom must be selected in advance and correspond to the theme of the lesson, the age of the child. In the primary grades, the choice of repertoire on musical instruments and the requirements for the student in it will have a unique look. First- and second-graders, in particular, receive music through the auditory organ, but its effects are transmitted to the entire body through the central nervous system. Because it's a beautiful song with a beautiful melody and melody.

Therefore, not every opportunity, not every day is complete without music. Such captivating songs bring joy to the heart of the reader, the veins relax and the blood begins to flow smoothly. As

soon as you hear the music, your heart immediately comes to life. We know that in the first grade, the foundation of music education is laid. Therefore, first of all, from the 1st grade, the main task is to actively involve them in the lessons, to understand music, to develop musical skills, to teach music literacy.[1]

In order to perform these tasks, the teacher must love children, be well prepared for the lesson, be able to use all methods and principles correctly, be proficient in word skills, be able to sing children's songs in a beautiful, gentle way. should adapt the content of the melodies to the children's voices. According to the psychological and physiological characteristics of first-graders, their memory is not fully developed, attention is not fully formed, and the vocal cords are thin and weak. Children of this age learn about art in kindergarten, through television, radio, puppet theater, and cartoons.

The musical works included in the repertoire should be diverse in terms of content and theme, taking into account these features. These works should express their feelings, as well as everyday life and nature. The teacher should explain to the students that based on their life experiences, each piece of music reflects certain emotions and thoughts. From the very first lessons, he talks about the fact that music does not appear by itself, but that someone created it as a great creative work. To do this, "Who creates the music?" , raises the question.

If the characters of the studied works are represented figuratively, the children will



understand it and clearly explain its content. It is known that first-graders have different levels of general knowledge about music. But their daily musical experiences are close to each other. This is exactly what the teacher should use to bring the class together. Abu Nasr al-Farabi and Abu Ali Ibn Sina were also interested in the influence of music on the human psyche. [2]

“Music is also good for the health of the body, because when the body is sick, the soul is also blocked. Therefore, the sound heals the soul under the influence of sounds,” said Farabi. Uzbek folk melodies are ancient and valuable, which means that when choosing a musical instrument that affects the child, it is necessary to understand the plan, as well as to choose a melody that has a strong effect on the heart of the student. The law on education in the conduct of works of musical culture for secondary school students, the organization of modern lessons based on the national program of training DTS is a requirement of today. Strengthening Azeri knowledge, especially among primary school students, is a topical issue, and of course, music literacy comes first.

1. Children’s attention is drawn to the means of expression of music - melody, register, tempo, genre, mood.
2. Knowledge of the rules of singing on claps and musical instruments must have knowledge of the laws of music, the actions of music, the nature of the genre of songs, and knowledge of structure.

3. Briefly get acquainted with the creator of music - composer, performer, listener. In later grades, this knowledge changes from a relative concept to a concrete one. [3]

Thus, the choice of repertoire on musical instruments and its influence on the reader gives children a generalized knowledge and relative understanding of the nature and images of music, its simple laws, which is conditionally referred to as the pre-note period. The elements of the melody are mainly manual melody movement, high and low sounds, length and brevity.).

Music is a great source of thinking, without musical education it is impossible to achieve the perfect mental development of the child, music lessons are based on the didactic theory and principles of pedagogy, ie the generalized theory of educational practice. These principles define the content, methods and basic requirements of the lesson structure and its directions, all components of education performed by the teacher and the student. The relevance of the instrument is also important in the application of the principle of scientific systematicity and continuity in the teaching and learning of music, and in the teaching of musical sounds in general to improve the skills of students.

Each lesson should have its own structure and content and methods of teaching instruments. In music culture classes in secondary schools, teachers use instruments such as the dutar, rubab, doira, accordion, and piano. It will be interesting to introduce students to such musical instruments.



According to the program, elementary school students are not required to be taught to play the instrument, but it is necessary to introduce them to the instrument, as well as to play the correct music and melodies. In the music lessons for primary school students, small melodies are selected, which can be “Andijan polka”, “Almacha”, “Bahor”, “Dilxiroj”, “Doloncha”, and others.[4]

Students’ musical perceptions are stimulated by the rhythmic accompaniment of the melody, which is accompanied by a variety of circles, rattles, claps, desks, and war on the knees. The scope of knowledge about music is a key factor in music education and upbringing. It reflects the laws, conclusions, and generalizations of human music in the form of generalized musical experiments. Acquiring them means developing knowledge and skills through music practice.

The scientific principles of the lesson are the relevance of the selected repertoire to the knowledge and experience of children in the teaching process, taking into account the laws of development of children's voices, the correct teaching of the laws of music, the analysis of works according to children's intellectual abilities. All the elements of the lesson, as well as the logical connection of subsequent lessons, form the basis of the system. As a continuation of the system, teaching students to play the instrument on the basis of the selection of works for singing and listening at the level of children's knowledge and skills, voice and singing skills, as well as their

mastery from simple to complex and known to unknown. applied.

Each element of the lesson, in turn, is a logical continuation of each lesson, and the principle of continuity means that more and more pedagogical goals are achieved. Interdisciplinary communication in the course (literature, history, fine arts, cinema, theater, vital evidence) ensures that the lesson is based on these principles. In teaching students, it is important to introduce them to the word, as well as how to protect them, the differences in the sounds of their instruments, and most importantly, the sound. In this case, the ability of students to be conscious and active in the classroom is felt... Because the acquisition of knowledge depends on the cognitive process, which is the main quality of the student's mental activity, but in each lesson it is necessary to organize the lesson according to the child's age and interests. ladi. When a child is bored or tired, it may take a few minutes of exercise to distract them. According to the DTS, it is advisable to use the methods of the new pedagogical technology in order not to strain the child.[5]

The repertoire is especially important for a child's interest in music, which means that the child should listen attentively, even if the melody is unfamiliar to the child. The child's perception is of course important in inculcating in the child's mind the selected work as in everyday life. If the work can impress the child, the lesson will be effective, characterized by the child’s attention to the laws of the art of music. The stylistic features of music,



its polyphony, entertaining lessons and song programs, fragments of music do not consist only of memorizing dates in the lives of composers, but also give children different emotions, intellectual and logical experiences. , should arouse imagination, aesthetic feelings, and encourage one to think about certain images and ideas that have been formed.

The most important condition for the implementation of the principle of continuity of knowledge and skills in music lessons is the strict adherence to the above four principles. It is necessary to ensure the vitality, stability and stability of knowledge and skills, that is, to teach children that this work and its methods of performance are necessary for our cultural life. make sure. Second, the following should be considered when selecting works.

- a) The suitability of the works for the artistic and moral upbringing of children.
- b) Music education, that is, the nature of education.
- c) To be able to engage and fully master all the children in the class.[6]

For the scope of knowledge and skills acquired in the lesson, the repetition and repetition feature of the music lesson practice, that is, the repetition of the song into sentences, the rehearsal of the music in the following lessons, plays an important role. Therefore, in music lessons, it is necessary to have a perfect musical knowledge of the types of activities. With

this feature, music lessons differ from other subject lessons and are considered a solution of didactics.

Educating students should be done in such a way that the art of music is presented to them as a figurative reflection of reality, an expression of the ideals, aspirations, and thoughts of a person in social life. Only then will the regular and widespread use of music be an effective factor in the ideological and aesthetic upbringing of the younger generation. Through continuous and purposeful work on musical works, it is possible to arouse interest in the best examples of music, even for students who are not sufficiently prepared for regional aesthetics.

The composer's works for children and adults help the general public to better and more fully understand the thoughts and dreams of modern man, the events of the day. But it is also important to keep in mind that while music educators' ability to enrich the audience's knowledge, broaden their horizons, and understand music is important, the importance of this work to society is not limited to artistic tasks. In other words, the improvement of music education should consider not only the training of professional musicians as skilled fans of young music, but also the formation of all aspects of a person's personality through music and with the help of music. Teaching students to feel beautiful through music develops their vocal and choral skills. General education schools have a responsibility to bring up a harmoniously



developed person. The role of music, like all other arts, in fulfilling this important task is invaluable.

Music expresses children's lives, their feelings and dreams in a unique artistic language and actively influences children's emotional feelings. Therefore, music serves as an effective tool in the development of noble qualities in the comprehensive improvement of their spiritual, ideological and moral world, especially by cultivating aesthetic feelings in first-graders. Knowledge of the rules of playing musical instruments, types of musical movements, performers (instrumentalist, soloist, soloist, instrumental ensemble, choir, orchestra), acquaintance with the types of Uzbek folk instruments belongs to the category of The general concept of the composer-musician The essence of the topic "Composer-performer-listener" and a brief description of the authors of the studied works are also included in the music literacy. It is known that in the culture of our national music plays an important role in the art of dance, and every child is interested in it, it greatly increases the activity of students in the classroom. develops and, in particular, the level of each child's musical reading skills becomes apparent.

Thus, dance and rhythmic movements also play an important role in determining children's comprehensive reading skills. When performing rax and musical rhythmic movements, it is important to use the right types of musical accompaniment and examples of musical instruments. Children are more interested in live

performances on the piano (performance of compositions) and on Uzbek folk instruments (mostly folk music). Giving a circle click method gives good results, especially when performing dance patterns.

The correct use of Uzbek folk instruments is also important for the formation of the national basis of the lesson. The music teacher should plan his / her lessons in such a way that he / she includes samples (at least a color picture) of Uzbek folk instruments in each lesson. Experiments have shown that percussion instruments such as doira, drums, safayil, sharpeners, and spoons are good in the classroom. Over time, as children develop good skills in these performances, the structure of the method and the types of performances become more complex. For example, (Andijan regiment) can be accompanied by playing instruments and clapping, as well as "Bum-bak", "Baka-bum". At the same time, the class is divided into two groups, with the first group clapping and playing the instrument, and the second group singing aloud, and even teaching the children who want to enter the classroom to dance.

Every educator should pay attention to the strong skills and pedagogical psychology of children in the selection of works.

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