

## Ways To Improve The Creativity Of A Future Music Teacher

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**Abstract:** One of the most important tasks is to enable students to think independently through the use of advanced pedagogical technologies and interactive techniques in the classroom, to get a sense of the artistic value of the work.

**Key words:** Uzbek folk songs and classical music, Maqam art, national musical heritage, oriental poetical music, music lessons and extracurricular activities.

At all levels of education practiced in the Republic, especially in secondary education, which is the main form of music education, it is a unique example of our national musical heritage - folk songs and songs. It is necessary to familiarize yourself with the Maqam art, which is the basis of folk music and folk music, as a matter of urgency to form high culture and spirituality in them. The implementation of this goal will, first of all, strengthen the national foundations of education, and secondly, will give the younger generation a deeper sense of national identity and, thirdly, increase the chances of nurturing young people in the spirit of national ideology and ideology. This includes reviewing repertoire of music and textbook repertoire of secondary school curriculum and textbooks, and providing knowledge and skills about Uzbek folk songs and classical music to emphasize that the intended learning materials are not limited to specific class and quarterly topics, with the help of classical and extracurricular forms of teaching through classical music, which is a more complex product requires this. It is obvious that in this process it is necessary to expand the volume of educational

materials on folk music, in particular classical music, to enrich the content and increase the number of study hours.

In the course of music lessons and extracurricular activities in secondary schools, students are encouraged to learn about Uzbek folk songs and their performances by showing them respect, interest, and interest in their musical heritage. It is possible to achieve the social order for the upbringing of young people, that is, to form national ideas and ideals in them, along with the acquisition of skills and abilities to learn and to continue to be loved.

Here are the pedagogical bases of Aesthetic education of students through the folk music of Khorezm by B.H. Madrimov, "Media formation of aesthetic taste of teenagers in the process of school musical and choral performance" by Sh.Janaydarov "Education in the spirit of patriotism and internationalism" by F. Jurayev "Creating and improving the popular and aesthetic education of students on Uzbek musical instruments" by D. Jamalova "Oriental poetical music traditions" Improving the Effectiveness of Music Education for Students "(for example, after-school classes with 8th-9th graders), D.M. Kamolova's "Ideological Moral Education of Teenagers through Music ", B. Azimov's "Moral upbringing of young people through folk music" (for example, students of vocational education) can be highlighted separately. In these studies, the essence of aesthetic education for middle-class students was explored, with a variety of tasks and specifics in each field. Such works as G.Sh.Najmiddinov's "The formation and professionalization of students in pedagogical higher educational institutions of the Republic of Uzbekistan" by R. Mamatkulova "Development of behavioral qualities in university students on the basis of national spiritual heritage" by H.Nurmatov Problems of aesthetic education of Uzbek students in music lessons by Uzbek students ", I. Kudratov "Aesthetic education of students through folk songs", Pedagogical conditions of E.M. Fayzullayev's artistic taste for future music teachers (An example of Uzbek classical music), Seromanova's "Pedagogical

Foundations of Spiritual Upbringing of Future Music Teachers based on Karakalpak National Music Traditions”, M.B. Kasymova “Aesthetic Education of Students Through Music Folk Songs” This is an example of such research. However, this research does not specifically address the problem of educating students and students in the spirit of national ideology and ideology in terms of national musical heritage or some of them (folklore, classical and maqom). We choose to fill this gap in choosing the topic of our research, namely identifying the educational potential of Uzbek classical songs, exploring their educational potential in terms of national ideas and ideologies, We have tried to demonstrate the theoretical and practical characteristics of positive elements in the formation of leading elements of the mind and the mind.

First and foremost, it has been revealed that music teachers working in secondary schools are not ready for sufficient theoretical and practical performance and pedagogical activities in Uzbek classical music. Lack of adequate conditions and conditions for vocational training of students in classical pedagogical and higher educational institutions.

It is necessary to radically change the aesthetic education in all levels of education in the Republic, especially in the education of young generation, especially in music and education, in particular with the heritage of national music. It is necessary to present a serious and responsible approach to presenting national ideas and ideals in them. It is clear that a specific methodological system for the formation of national ideas and ideals through classical music should be developed and put into practice.

Based on this, it is advisable to carry out the following activities to educate students in the spirit of national ideology in the course of music training, particularly in secondary schools and in extracurricular activities in music that are the source of our research we might say:

1. The main task of the music culture classes in secondary schools is to provide students with a deeper understanding of the national heritage of music, thereby creating national consciousness, thinking and outlook;

2. Approach to aesthetic education based on the art of national culture values;

3. To identify and introduce forms and methods of use of classical songs, which are exemplary, as well as folk songs, reflecting the history, customs and traditions of the Uzbek people;

4. Development of programs and methodical instructions on educational and didactic possibilities of songs in different genres and themes of classical music, their peculiarities;

5. To work at the secondary schools with the aim of achieving the priority goals of the education system in the country, promoting the continuity and continuity of aesthetic education in classroom and extracurricular activities;

6. The content of the curriculum of the musical education specialties of pedagogical universities focused on the preparation of music teachers and the content of teaching the disciplines "traditional performance and status" and "Uzbek classical singing" to increase the volume, to make a radical turn in the preparation of future teachers for classical music;

7. In the system of higher education, it is necessary to actively involve students in a variety of musical and public events, concerts, and contests, and to allow them to participate in practical programs in concert programs. It is in these activities that they develop their own independent and individual work and the desire to show their results to the general public. This is a feature that is in line with the principles of "traditional", allowing the student to independently engage in the study of classical songs, to find, to use, to help others will lead them to improve their skills.

Another aspect is the purposeful presentation of students to classical music, using a variety of theoretical and practical activities. In addition to achieving the

required level of learning materials, which are required by the students at some stage of education in the State Education Standards for Music in General Secondary Education. It is advisable to use the opportunities of the educational block and extra-curricular activities. That is why we have developed extracurricular content and curricula in the realms of our research. The process of studying the features of Uzbek folk songs in order to allow students to understand the relation between the words and music of the classical model, was followed by theoretical, visual, listening and performing directions.

The effective learning of classical music by future music teachers depends largely on how they organize their activities. Levels of future music teachers to master high-art samples, to give them the necessary knowledge and skills to understand the artistic value of the work, to understand them, to understand the ideological and artistic content expressed in the poetic text. Provides an opportunity for understanding. In general schools, teaching full-time classical models is not a prerequisite for student performance. Maybe the reader should know that classical music is a perfect example of how to distinguish between low-art and high-end works, and classical songs versus songs, yalla, lapar or modern variety. The more “serious” and the “complex” require the same skills and experience in performing as they require certain experience and skills. Therefore, the classical examples recommended in school music classes mainly include listening, analyzing, performing techniques, the skill of each performer, the use of music, sound, melody, peculiar grooves, techniques (rhyme) is the main focus.

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