



CONTENT OF PREPARING FUTURE MUSIC TEACHERS FOR SPIRITUAL-EDUCATIONAL ACTIVITY

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Abstract: This article describes the importance of the science of music culture in the educational system, the impact of music culture on the minds of students, the opinions of our great ancestors and famous pedagogues about the art of music. Also, there will be discussions about the theoretical foundations of the technology of preparing future music teachers for spiritual and educational activities.

Key words: music culture, higher education, public education system, art, technology, pedagogy.

"Music has the ability to influence the moral and ethical aspects of the soul. As long as music has such characteristics, it should be included among the means of educating young people." The role of our musical heritage is also important in this regard, as the national program requires the training of highly qualified personnel who respond to highly moral and ethical students. While getting acquainted with the heritage of Uzbek folk music in music culture classes, we learn about the historical path of the hardworking people, traditions, ceremonies, friendship, heroism, love for the Motherland, love - loyalty, justice. we will have a broad understanding.

"Despite the severe ideological pressure that lasted for a long time, the people of Uzbekistan managed to preserve their historical and cultural values and unique traditions that have been passed down from generation to generation," said our first president I.A. Karimov.

Of course, the future of our society lies with young people. In addition to training them in professions, instilling worldly knowledge, raising them to be polite and humble, open-faced, tasteful, pure-hearted and, of course, highly cultured people is a matter of state importance today. The foundation of aesthetic culture, which is considered an important part of human culture, is laid in general education schools. In this regard, the possibilities of music lessons, along with many subjects, are incomparable. Because the art of music is a unique world. It is a world of wonderful sounds, charming melodies, strange feelings and emotional experiences. The art of music expresses reality and life experiences through its unique artistic images, by affecting the heart and emotions of the listener, it develops various abilities, develops consciousness and thinking, makes reality and life more comprehensive and helps in deeper understanding.

When we take a look at our past, we realize how ancient the art of music is, it was used in the lives of our ancestors, scholars, thinkers, scholars, and the most advanced people of their time. we see that it has a special place in research and views. The works of people like Farabi, Ibn Sina, Jami, Umar Khayyam, Kawkabi, Changi, who belonged to the Middle Ages and introduced the East to the world with their knowledge and discoveries, are a vivid example of our idea. Among his many works, Farabi is famous for "Kitab al-musiqi al-kabr" (The Big Book of

Music). It covers the history of the art of music, the laws of its development, scientific and theoretical issues of musicology, and the work "Ihsa ul-Ulum" (Origin of Sciences) describes the influence of music on a person as follows: "This science has its own people who are out of balance perfect their behavior, and people who are in balance keep their behavior in balance. This science is also useful for the health of the body. If the body is sick, the soul will be sick, if the body is blocked, the soul will be blocked. With the influence of sounds, i.e. melodies, the soul and, consequently, the body are healed."

According to the great physician Ibn Sina, patients were meditated with the help of pleasant music. He said that the earlier the formation of children's inclination and need for fine art begins, the more useful it is. He writes in his book "Ash Shifo": "A number of useful tools for the body of young children include physical education, as well as songs and music that are sung while the child is being pampered. Depending on the mastery of these two things, the child will develop an inclination towards physical exercises and music, one of which is related to money and the other to the heart."

The role and importance of song and music in the formation of personality has been shown in the scientific research works of pedagogues and psychologists with the help of many evidences. According to the sources, music education has a special place in the development of a person's outlook, spirituality, morals, level of civilization, and feelings. The role and importance of song and music in the formation of personality has been shown in the scientific research works of pedagogues and psychologists with the help of many evidences. According to the sources, music education has a special place in the development of a person's outlook, spirituality, morals, level of civilization, and feelings.

The great role of art and literature in moral education continues throughout a person's life. At this point, art cannot be replaced with a school subject or a textbook. Abdurrahman Jami, in his "Treatise on Music", thought about statuses and reflected on the influence and educational significance of each status branch on the human soul, while Alisher Navoi's "Majolisun Nafais" and "Mahbub ul-Qulub" In his work, he gives detailed information about the science of music, its role in human development, education of music and beauty, mature artists of the past and his time - musicologists, composers and musicians.

The unity of the main goals of science and art - there is a commonality in the work of a scientist and an artist. The rise of science and art are components of the program of the rise of mankind to the heights of civilization... Where there is no truth and beauty, there is no greatness. Science creates truth and art creates beauty.

It is necessary for representatives of "Music Science", especially music teachers of general secondary schools, to repeatedly interpret these issues from a modern point of view. Why is music taught at school? What connects it with other sciences? What are its special features?

What should be the ratio of "educational and "educational" tasks of a specific lesson and the age characteristics of students? What is the importance of children's singing and playing music in their general and musical development, in the preparation of cultured music fans? In general, how to understand the "performance" of students in secondary schools? After all, this lesson is not intended to train musicians! These and similar questions require the music teacher to have a constant, creative-critical attitude to his work. Many theoretical and practical-methodical literature on musical education of students has been published.

For this reason, some people ask, "Is there a need to raise this issue again?" the question may arise. True, many valuable and interesting works have been carried out both in theory and in

practice. As part of the involvement of arts in the education of a perfect personality, the art of music is also being addressed. In recent years, many theoretical studies have been conducted about it.

In Ye.V. Nazaykinskiy's book "Psychology of Musical Perception" it is noted that there is a connection between impression thinking of an individual, sensory (seeing, hearing, feeling) and kinetic (motor-movement) types of emotions and life experience. According to the author, through these interactions, a psychological connection is established between the listener and the piece being performed. The need for a complex and systematic approach to the educational process creates the current problems of musical pedagogy. That is, the pedagogue should always be in an upbeat mood and be able to transfer his emotional upbeat spirit to the children at any time.

Much depends on the teacher's life experience, observation, and musical knowledge. Lessons also rely on these qualities of the pedagogue, his initiative and creativity. That is, the teacher can make changes to the program based on educational needs. Of course, these changes should come from his personal positive experience. For this, music should become a driving force for the teacher, a part of his life, according to all his life connections and manifestations. More than 500 children's choir studios operate in our country, and their number is increasing. It is necessary for them to create a foundation for the development of students' abilities, to form a worldview, ethics and spiritual needs.

It is worth mentioning that in recent years, attention to the development of abstract thinking in students has increased, and the importance of the educational aspect of the educational process has decreased a little. This is especially evident in the humanities, especially in the subject of "Musical culture". One lesson a week (45 minutes), its continuation until the 7th grade, and the fact that it is often added to general school activities, prevents students from raising musical education to the level of demand. In such conditions, it is difficult to introduce students to the world of music, to involve them in activities proven in science and practice. The best practice observed in our country and abroad shows that in schools where sufficient attention and time is devoted to musical education, students learn well in other subjects.

Formation of musical skills of future music teachers requires repeated repetition of certain actions related to music perception and performance. In order to deeply understand the essence of exercises and movements, they should be performed at a free, artistic and creative level. Increasing the number of progressive experience music lessons does not tire the students, on the contrary, it serves to disperse their fatigue by organizing emotional and interesting situations. Important moral and spiritual qualities of students are formed in the creative-cognitive activity and become a component of their spiritual life.

The role of the teacher in the implementation of the above tasks is clearly defined in the regulatory documents. However, there are many unresolved issues of the professional training of music teachers for this activity. The study of students who entered the music-pedagogical faculties of pedagogical institutes shows that most of them are not interested in the teaching profession. Therefore, the main task of pedagogical education is not to direct children to musical education, but to interest them in the teaching profession. As a result, many graduates realize the complexity of organizing music lessons, that they can learn a lot of things in a university, but they did not learn them.

Preparing future music teachers for traditional-educational activities, young teachers are faced with the problems of how music creates emotional excitement in children, the

importance of collective silence and silence in music lessons, and the problems of its creation. It is rare that music lessons are interesting for students. They need to know why music is so important in human life. Otherwise, their "interest" in music lessons will gradually fade away. Currently, the issue of developing creative abilities has become one of the important problems of musical pedagogy. As one of the ways to positively solve this problem, special attention is paid to the development of associative thinking of students in the following years. However, the analysis of the activities of music teachers shows that there are a number of problems in this work. The importance of developing musical perception in music studios is great, because the main task of the studios is to teach students to understand and love music.

D. B. Kobalevsky wrote in his book "The main principles and methods of the music program in secondary schools" that "active perception of music is the basis of music education and all its branches." This goal should be implemented in all classes of choir studios. This is especially important in choir training with newly arrived children. Because it is at this stage that the foundation of their future musical development is built. Choir classes are directly related to performances and concerts. And we determined the scope of the research with the musical-didactic principles expressed by G. M. Pipin. That is:

- *increasing the volume of material used in educational and pedagogical work;*
- *acquisition of necessary performance skills in a short period of time;*
- *enriching the theoretical direction of music performance;*
- *it is important to strengthen working methods that require full expression of independence and creative initiative in students-performers during training.*

One of the main goals of the educational system is to prepare future music teachers for spiritual and educational activities. From the above comments, we can say that the role of the science of music culture in the education system is very important. In order for music culture teachers to be active in spiritual and educational work, they are given the necessary knowledge and skills in higher education institutions.

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