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**CENTRAL ASIAN JOURNAL OF
ARTS AND DESIGN**

Journal homepage: [www. http://cajad.centralasianstudies.org/index.php/CAJAD](http://www.cajad.centralasianstudies.org/index.php/CAJAD)



TEACHER AND STUDENT WORKING IN COLLABORATION ON MUSIC

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ABSTRACT

This article seeks to illustrate the enormous challenges facing educators. The relevance of the article is that the focus on art today in the field of education and the decision-making process are also discussed. It is no exaggeration to say that this science-based article is intended to cover the initiatives and efforts of our President. At the same time, an attempt was made to shed light on the teacher's attention and his hard work.

ARTICLE INFO

Article history:

Received 24 April 2021

Received in revised form 28 April

Accepted 30 April 2021

Available online 7 May 2021

Keywords: Composer, piano, composition, polyphonic, performer, classical, sound, length, pedagogue, image, etude, romanticism, instrument

Introduction

We all know that President Mirziyoyev pays as much attention to the arts as to all other spheres, and we can see this in his radical reforms. At the same time, the focus on education in the Action Strategy for 2017-2021 and the ongoing decisions indicate that the projects are making progress in the education process. At the same time, it is no exaggeration to say that the first of the five initiatives is about music and painting, which is one of the achievements of artists. Dear reader, the purpose of writing this article is to show the difficult aspects of a teacher. From the outside, the teaching profession may seem like an easy and light profession, but it can only be seen by analyzing its hard work. To this end, an attempt was made to analyze the teaching methods of a work in the educational process. Just as each instrument has its own complexity, it has its own historical processes and origins, so if we can share our history and stages of study with you in this article, we will have our own conclusions and ideas.

As noted by our President Sh. Mirziyoyev: Our state and society mobilize existing forces and capabilities to the development and happiness of our young people, who have independent thinking, high intellectual and spiritual potential, and who are not idle to their peers in any field in the world. [1.14].

Composers have created many works for the piano in the last decade. It should be noted that

these works are in different genres, and the composers in the creative process not only relied on folklore materials, but also created original themes that are close to folklore. In the works of Uzbek composers, imitation, contrasting and sublingual polyphony methods are widely used. With the help of polyphonic works of composers, young performers learn not only the traditions of classical polyphony, but also the peculiarities of Uzbek polyphony, created under the influence of national heritage.

Main part

The use of musical terms and expressions is a shortcoming in practice. That is, for example, the inability to distinguish between "song" and "melody", which are common in everyday life, is obvious [2.4].

Our children not only get acquainted with the works of Uzbek or foreign composers, but also learn about Russian music culture. They get acquainted not only with their works, but also with their historical processes. Moscow calls on Russian literature and art to understand the historical destiny of the Russian people, based on patriotic ideas. At the beginning of the 15th century, an all-Russian collection of historical works was created in Moscow, consisting of separate sections [3.18].

The first steps in a child's musical education begin with the introduction of a musical instrument. It is best to teach this lesson in a piano class as much as possible. We should explain to the child that the piano does not belong to any group of instruments, and that the piano is the king of musical instruments. Then we can read the poem. One of its important parts is the performing mechanism. The keyboard consists of a series of white and black keys. We have to press a key to hit the strings with a hammer. The keys seem to be alive, and the way you interact with them, they respond to you[4].

If you press rough with your hard fingers, the sound is sharp, short, as if the piano is in pain. If the fingers are slightly rounded and flexible, and the hands are light and agile, the piano will begin to sing, and its sound will be clear and light[5].

Just as everyone has a name, every key has a name. It is not necessary to study the notes do, re, mi, fa, sol, la, si in order, because if this is done, students will usually begin to list the required notes. It is important to note that some notes are in pairs: two and three. Two notes on the left are Do and Mi on the right. If do, mi, do and then sol notes are played, it's like a rooster crowing.

This is how the story of the woodpecker, the cuckoo and the rooster begins. Tell the student a story, ask him to shout and play with the rooster all over the keyboard, and then count the number of times the rooster crows. You can also play the woodpecker tap, (fa-fa-fa) and cuckoo's cuckoo (sol-mi- sol- mi). Then, using pencils and felt-tip pens to determine the relationship between sound and color, you can suggest painting the pictures and notes using colors that match the sounds of the woodpecker, cuckoo and rooster[8].

Theoretical background

It is also important to pay attention to the development of hearing in the early lessons. This can be done by introducing the child to the registers, playing puzzles, and playing a musical

instrument.

By the time you learn the notes, you will be able to make your own hands. The main task of the educator is to teach each student to adapt to the musical instrument individually, to feel the most comfortable sensations, to feel the free, natural movements, to feel the free position of the whole body and hands. Special gymnastics exercises for different muscle groups can be a great help. They help to overcome the stress that is common in children who play the piano.

Gymnastics introduces elements of play into the classroom. Preschool and small school age children are very important to him. As the child moves on to other activities, he becomes less tired. The result is a larger material. The educator's task is to deliver these exercises to children in a lively, fun way. In any practical work aimed at the formation of the piano apparatus, children can use the exercises given in the books of A. A. Schmidt - Shkolovsky - "Education of piano skills", A. D. Artobolevskaya "The first encounter with music", as well as personal pedagogical findings. In this article, I would like to suggest some of these exercises and their possible variants.

Initially, the child is given a series of exercises to help him feel the weight, softness and freedom of his hands.

Exercises for the neck, shoulder girdle and arms - Buratino: The child stands with his arms raised. His hands are tense because he is now a wooden man. Then the body begins to liberate in parts. First the fingers, then the hands, then the wrists, then the elbows, and finally the whole arm, down heavily and freely.

—Swang exercises: shoulder, chest and shoulder girdle muscles play an important role in the work of a pianist. They strengthen and calm the shoulder joints. Holds and directs arms at desired height. Exercise helps to maintain the correct posture, increases the flexibility of the hand during movement.

—Magic Circle and Rainbow Exercises: These exercises help you feel the whole hand from the body to the fingertips. All the circular lines in space: rainbows, mountains - we draw a magic circle with different fingers, feeling the finger as a continuation of the hand.

—Artist's exercise: this also uses the method of drawing in space. The wrists should rotate over and the elbows should bend, with the club head bring behind.

Umbrella Exercise: The right hand is hung on the second finger of the left hand. The fingers of his right hand are as free as water. The hand is held not only by the pelvic floor muscles but also by the shoulder muscles. This position controls the weight of the hand, giving it lightness and flexibility.

The next exercise is to develop the fingers.

—Kitten Exercise: it increases fingertip sensitivity. A child who does it right will understand what finger freedom is. The hand is half-bent and rests freely on the table, resting on a pillow of fingers. The hand is as free and light as a sleeping kitten's paw. Here the kitten woke up, went in and pulled out its sharp claws. The fingers begin to slide violently across the table top like a fan. All the muscles of the arm are tense. Then the fingers return to the original position. The hand is free again.

—Guesting game: The game consists of two parts. The thumb is the host and the remaining fingers are the guests invited to the celebration. The first part of the exercise depicts the arrival of guests. The guests greet the host: all fingers clasp their thumbs as if kissing. The second part of the exercise is the departure of the guests. The guests say goodbye to the host and bow. Bend each finger

separately so that it touches the back of the palm with the tip. This exercise develops the sensitivity of the finger pads and ensures the independence of the fingers.

—Crocodiles Exercise: The exercise introduces the child to the digital designation of each finger in an interesting way (1,2,3,4,5). The hand rests freely on a hard surface. Each finger represents crocodiles resting and yawning in the sun. The fingers are long and straight, alternately as high as possible (crocodiles yawn). Each time one finger is raised, the rest are firmly attached to the table. The exercises can be performed with both hands in parallel to raise the fingers or to develop coordination. For example, the second finger on the right and left hand, the third finger on the left hand, and the fifth finger on the right hand, and so on. Finger-to-finger commands can be given by both the student and the teacher. These exercises can also be used as mindfulness exercises.

It is necessary to pay special attention to the location of the first and fifth fingers.

- Goat and stick exercise: The first finger is a kid, he is mobile, the fifth finger is a stick, he is standing firmly on a pillow in a vertical position. Let the student remember how sheep, goats, and cows graze in the summer without a shepherd. They can't escape because they are tied to a tree or a tree. We try to express this situation with our fingers. The stick is the shepherd, and the kid is walking around the stick. The first finger falls from the fifth finger on the horizontal surface. Then it goes in the opposite direction. The fifth finger stands motionless.

Then the roles take turns: The first finger represents the stick and the fifth finger represents the goat. The exercises can be performed on a tablecloth or on a piano.

The next three exercises are performed on a musical instrument.

—Leaffall exercise: An exercise to make three sounds with one finger. The hand movements are gentle, reminiscent of the flight of autumn leaves. Exercises are performed slowly, without rushing, first with one hand and then with the other.

The child should feel that the whole weight of the hand is transferred from the shoulder to the fingers, and from them to the keys during the sound. In doing this exercise, the child should pay attention to the quality of the sound and feel how it melts in the air.

—Ringing Rainbow Exercise: Make gnawing movements on the keyboard and then dip your fingers into it. Exercise develops free keyboard orientation and remote sensing. The right hand is played separately up, the left hand is played down, and each finger is played alternately on the white and black keys. The arm sits softly and slowly with a wide circular motion. As the student performs this exercise, he or she should imagine transparent drops falling from a rainbow into a deep lake.

— Hornet Exercise: Arc movements at the limit of one octave. The sound is produced not by one, but by two 2 and 4 fingers in the third interval, and the child must see the image of a fluffy heavy bee landing from flower to flower (key to key). The delicate flowers bend under its weight. Tertiaries are played deep, with the keyboard felt.

Working on exercises is a means of understanding the technique from a musical point of view. The sound-producing techniques used in the exercises are gradually adapted to the works.

The next form of work before learning the note is to work on rhythmic patterns. First we talk about short and long sounds. The child reads a poem using rhythmic rhyme, and then tries to create a melody of two or three notes to the poem. —The game of musical counting sticks is not just a game of rhythmic scheme, it helps children to master the application and develop coordination when both

hands work at the same time.

The choice of fingers helps to perform various artistic tasks and overcome various piano challenges. That is why it is necessary to take a creative approach to working on the fingering.

1,2,3 fingers are strong and 3,4,5 fingers are much weaker. Students need to be taught to be aware of the keyboard. Each performer must choose fingers based on the tasks of artistic expression. It is necessary to strive for the natural consistency of the fingers (next to the notes, next to the fingers). Sequences of the same structure should naturally be performed with the same fingers. The hands should be in a natural-folded (domed) position, even when performing in a wide position.

When choosing an fingering, it is necessary to choose based on the natural capabilities of the fingers. (This was also mentioned by Chopin) 1 - the finger is the strongest, 2 - the strongest and most basic, 3 - 4 fingers are connected to the common muscles, so 4 fingers are independent and the least mobile. 5 fingers are used to make an elegant sound.

To reach the legato, you need to rotate, change, slide, etc.:

1. Raise the long finger over the short finger. In this case, pay attention to the softness of the wrist, which should be gently brought the fingers to the keys. Neither finger should be removed from the keyboard until the other finger presses the next key.

2. Silent switching of fingers. There is an exercise to polish this method: The first finger presses the key deeply, and the second finger prepares to press this key. The first finger does not release the key until the second finger has replaced the first finger. This exercise can be compared to passing a baton in a relay.

3. Find the best angle of inclination. There is no need to over-press a single sound.

A student of the School of Music and Arts should study 20-25 plays and etudes of different character, folk songs, polyphonic elemental plays, sonatas, variations ensembles throughout the year.

Our philosophers have also expressed their views on the development of children. The great philosopher Abu Nas al-Farabi said of music: "The science of music is useful in the sense that it educates those who have lost their balance of character, perfects those who have matured, and maintains the balance of those who are in balance. This science is also good for the health of the body, because when the body is sick, the soul suffers. Therefore, in order to heal the body, it is necessary to heal the soul, and under the influence of voices, the spiritual forces are in harmony with their essence and come to order and balance. " These words of our great compatriot are very valuable today. Because the song connects us to the past, allows us to look at our future from a higher perspective. Therefore, let's tie the children of our future more tightly to the melody and song, and acquaint their hearts with the sounds of goodness to the little goodness [4.40].

The educator should choose a work based on the student's lack of performance skills. Each class's educational repertoire includes plays that require the development of specific technical skills, such as the development of running barcodes. All of these works, in addition to their specific tasks, have one common goal - the musical and artistic development of the student.

Working on an artistic image begins with the first step towards music and a musical instrument. The educator should explain to the student for the first time that the notion that a child likes a well-

executed passage for note literacy, a passage where different notes are played with a pedal, is more misunderstood.

One of the most important factors in a student's success is homework. From the first months of school, the child can take on small tasks independently of the teacher. Gradually, as the child grows, they become more complex. For example, a child can be asked to put a pedal or applique on a piece of work independently and to study a small piece of play independently.

Homework should be included in the child's daily routine.

You need to practice at the same time every day. You can't expect good results if you do your homework regularly, not regularly, that is, half an hour today and four hours tomorrow. In the beginning, students can remind the child that it is time for class (the child should not forget about it later). The child should be kept quiet while playing the piano so that nothing distracts him. Parents need to keep in mind that music requires a lot of attention. In conversations with parents, the educator is right to emphasize the need to create a schedule for homework.

Sometimes a student spends hours with a musical instrument, but still can't do artistic and technical tasks. This is often due to lack of self-control, unconscious approach to work and lack of attention.

G.G. Neygaus in his book "About the art of piano" suggests that my —student should spend at least 6 hours a day playing the piano, about 4 hours to work on technique and repertoire, and two hours to get acquainted.

From the very beginning, the student should be able to feel and understand the rhythm of the musical works offered to him. Then the teacher should explain the length of the described notes, pauses, what the dots next to them mean, the rhythmic feelings described in the note literacy in the form of interesting melodies and songs for the child. There are countless ways to explain rhythm. The first and most common is to express the whole note in the form of an apple, then divide it into halves, and so on.

The second is a trip to the zoo. The animals decided to walk. Mana fil. When he takes one step, the bear takes two steps. The mouse has to take 16 steps to catch up.

From the very beginning of the explanation of the length of the sounds, it is necessary to talk about pauses. First of all, children need to know that a pause is a silence, that is, a pause, not a movement, but a sound. This is the breath of musical speech. In addition to teaching rhythm, the educator should explain to the child about tempo, measurement, tact, and syllables. The use of child-friendly examples is fully applicable here as well. Hyech can't force a child to work with such attention and diligence as the responsibility of performing in front of an audience.

A young musician should share what he has learned from the very beginning. The student's behavior on stage, that is, his or her presentation of a classroom program to the audience, is directly related to the pedagogical process before the concert. Even if a student learns a piece well and performs it well in class, there are times when he or she will lose himself or herself on stage and fail.

The method of comparing musical images plays an important role in the development of musical perception in children. The judicious use of this method will increase children's musical ability. Understanding differences from contrasts first helps them to feel subtle similarities from works that are in the same mood [5.36.].

Knowing this, the educator must take all necessary measures for the success of the public performance. Repeated public rehearsals, such as inviting parents or allowing the child to perform in front of peers, should be held several times to see how well the piece is memorized. Deficiencies identified during this listening process will be addressed in class.

It is very important to maintain your emotional strength before the concert, and especially on the day of the concert. Then there is the successful performance of a concert or an exam. It should not be forgotten that a failed performance on stage can injure the child's psyche, and then lead to a desire to work. These consequences cannot be eliminated quickly and easily.

Working on gamma, three sounds, and various exercises prepares the student to perform passages and various three sounds that occur in a piece of music. The student will have the opportunity to master the exercise of smooth transition from net to net during gamma play. In addition, the gamma and the three sounds serve as material for the student to master technical and artistic lines.

It is important to remember that the gamma and the three strings must be performed with a specific purpose and meaning. Each time the gamma is played, the musician must have a clear goal in mind. This task should take into account the individual characteristics of the student and contribute to the development of his general performance skills.

For example, if the student is playing loudly, this technique can be repeated with gamma and exercises. It is advisable to use the same method to improve other methods of execution. Performing gamma, triple jump and other exercises, learning performance skills should be an integral part of the learning process. It plays a big role in developing, improving and perfecting different performance skills. Performance, in-depth and comprehensive analysis of the laws of development of various skills will serve as a necessary basis for improving the teaching of instrumental performance. The development of performance skills is one of the most pressing issues in music pedagogy, and one of the reasons for this is that the performance of modern music is becoming more and more complex. The growth of such requirements requires the mastery of the simplest skills that can serve as a necessary basis for the performer. Mastering the movements and turning them into skills will make the musician's job a little easier. When practice is repeated many times, it approaches a level of automation and becomes a certain skill. Such movements are performed using various exercises.

Mastering and complicating exercises is an important part of the learning process. However, education is not just an exercise. Exercise is an integral part of the learning process. Conscious repetition of exercises, taking into account all the practical and theoretical aspects of the learning process, has a positive effect. Exercises serve the requirements of a piece of music. As the student performs an exercise, he or she should focus on the meaning of the music. Exercises focus on building, developing, and strengthening meaningful performance skills.

Systematizing the learning process is crucial in accomplishing this task. The internal structure of the skills needs to be considered, as well as ways to build more complex skills based on previous skills. Research shows that regular training of the executive branch should be organized on the principle of "simple to complex". It is possible to start a new skill only after mastering the previous one. Otherwise, the student's task may become too complicated. Therefore, it is necessary to follow the principle of organic connection in the study of various elements of performance techniques.

The ability of a student to master a new skill depends on the extent to which he has mastered

the previous skill, because the new skill being studied is to some extent interrelated with the previous one, and his own shows the effect. For example, the new passage is similar to the previous one, so it is not difficult for the musician. In the learning process, it is important to teach the student to identify and analyze sections of a new skill (or musical material) that are similar or different from the previous one.

These qualities, which are formed in the student, help to increase the effectiveness of the lesson, to achieve more results with less time.

The word *etude* is derived from the French word *etude*, which means "study". Elementary students begin to develop performance skills through light sketches. These are the *etudes* of Gedike, Berens, and Shitte. Over the years, the repertoire has been enriched with sketches by Clementi, Cherny and Moshkovsky.

Etudes develop a musician's technical performance. Each study is designed to develop a technical skill. For example, the octave performance method, the trellis technique, the double third performance method, and so on.

The word "etude" is also used in other arts. For example, in the art of painting, artists draw sketches to learn a way of working. *Etudes* performed on stage as an independent, artistically complete work are referred to as "concert *etudes*". "Concert sketches" for piano were created by Chopin, List, Scriabin, Rakhmaninov.

The role of large-scale works in the piano of Uzbek composers is significant. Anyone who has read the works of young composers for the piano in recent years will feel like they are in a world of unique experiences. For a performance to be truly interesting, the teacher must be able to identify with the student the artistic aspects of the new music. The listener must be able to feel the beauty and spirit of modern art through the performance, to understand the genre features of the work. The sound palette of a performer playing a toccata, sonata, or variation should be complemented by imitations of national instruments. This experience will motivate the student to learn new ways of making sounds.

One of the characteristic features of modern piano music is that composers have "discovered" different layers of folklore, and ideological and symbolic directions have become more complex. Instead of using ready-made forms as before, there is a process of shaping works with a deep reflection on the internal structure of classical and national genres. In this regard, in order to observe such complex processes of composers, there is a need to analyze complex works such as toccata, sonatina and variation. They are characterized by a variety of fringe edges: complex quarto-quinte structures within seconds, a chromatic melody-rich melody line, polyfunctional structures formed during melody movement, and so on.

What is the reason for the rapid growth of piano performance? First of all, this genre creates equal opportunities, promotes the tradition of playing music at home. In addition, the works of the late eighteenth and early nineteenth centuries were intended for performers with intermediate piano skills, and were available to most amateurs. These works have also been used successfully in pedagogical practice. Piano performance developed performance skills in young and old performers. Another reason for the popularity of the genre of piano performance is the ability to express orchestral effects.

During the period of classicism, the art of piano appeared and began to take shape. It was during this period that the piano was created. The piano music of Bah, his sons and students were the first examples. It should be noted that in the Czech Republic and Austria in the pre-classical period,

the cornerstone of piano music was laid. The piano of Haydn, Mozart, and Beethoven raised the level of creativity for this instrument. London and Vienna schools were formed. Clementi and Gummel's work flourished. In turn, the Paris School appeared. Kalkbrenner and Thalberg creative specimens spread. Cherni's art appeared and has not lost its status.

Romanticism (French: Romanticism) is an artistic movement that emerged in the late 18th and early 19th centuries, first in German, Austrian, and English literature, and later in music and other arts. The guiding principle of romanticism is the sharp contrast between everyday life and dreams, existence and the higher, ideal world, created through the artist's creative imagination [6.180.].

During the Romantic period, the art of the piano flourished. Austrian and German romanticism began to be followed by all the creators of Europe. The piano works of Schubert, Weber, Mendelssohn, and Schumann have been imprinted on the history of cultures. Chopin and Liszt are world-renowned as performers and educators. Their piano work has become a repertoire for even the most talented musicians in the world.

In the XIV-XV centuries polyphony reached its highest level of development. Polyphonic music has been dubbed 'counterpoint', which means 'note against note'. Counterpoint is a system of melody orientation, the art of combining several melodies into a harmonized sound [7.13].

European national piano schools, the German piano school became a model for the formation of national piano schools in the second half of the XIX century. Representatives of the German piano school - Brahms and Reger, the French piano school - Bizet, Franck, Saint-Saëns. Norwegian and Czech piano schools, such as Grieg, Smetana and Dvořák, represented the national piano schools. Russian piano music is considered a "strong band" - Rubinstein, Tchaikovsky. In the second half of the XIX century the concept of "piano pedagogy" appeared. Scriabin, Metner, Rachmaninov became known as piano artists - new directions in creativity and performance[25].

In the instrumental science fund, it is called "organology" and provides a scientific basis for the formation, practical application, and development of instrumental works. In the development of this science, along with a number of Eastern and Western scholars, Uzbek musicologists have conducted worthy research [8.15]. It turns out that the performing arts are one of the most popular forms of performance in almost all our countries.

In the 20-40s of the XX century, it was possible to observe significant steps in piano performance. It is safe to say that the 1920s were a period of active development of new styles. S. Prokofiev's piano work gave rise to a unique musical language. Many sonatas and concerts were created. Prokofiev became known not only as a composer, but also as a pianist. In the middle of the century new directions of style were formed. In France, Impressionism was mainly reflected in Debussy's evening works. This composer did research on the way to renew his work, addressed new topics. In particular, he introduced the image of war into his music, which was evident in his work "Black and White". 12 Etudes - Debussy's Evening Encyclopedia.

In the second half of the XX century there was a development in the art of piano. Various currents of the musical avant-garde appeared. Schoenberg's students and followers appeared not only all over the world, but also in Uzbekistan. There was an increase in the desire to combine the musical material into a total series. Buzlovsky's "Structure" for two pianos is a clear example of this[30].

The interpretation of orchestral works, which appeared in the late eighteenth and early nineteenth centuries, defined the musical and educational function of piano performance. Soon operas, symphonies, chamber-ensemble works began to be published together with their performance interpretations, and this became a tradition. Thus, in the nineteenth century, listeners began to become acquainted with different genres in exactly the same way. Many great works have gained popularity due to their interpretation of performance.

The Latin word *variatio* means change. In music, variation is a form that has certain rules. It is understood that the main theme is repeated several times, but at the same time retains the main direction. In some cases, it is possible to observe a change in the chorus, but in most cases, the melody itself, the rhythm, the tempo, and the individual rhythms are changed. The form of variation originated in the 16th century. It was not until the nineteenth century that the form of variation became widespread. To date, several species of the variation form have been identified. In severe variations, the theme does not change much: the narrator can be complicated, and new sounds can be added to the melody. But throughout the play, the original character is preserved "[9.26].

Understanding the character, tone, direction, culmination, and overall structure of the work will help the performance to be complete. A teacher's help is needed to determine this. Once the work is theoretically mastered, it will be put into practice. Not all musical compositions have the same technical difficulty from beginning to end, but some parts may be more complex than others. In this case, it is recommended to set aside these difficult areas and conduct special exercises on their implementation. But such a processing process should not take too long. Although this difficult part can be performed independently by the performer, in many cases when performing the work from beginning to end, the same part can be separated from the general direction of the work. Therefore, when repeating difficult parts, it is recommended to perform several beats before and after this part. While mastering the work, it is necessary to choose the speed that suits the performance of the performer and to achieve a smooth rhythm of performance. Being able to work on a piece of music properly is one of the keys to improving your performance[31].

In the practice of instrumental classes, the mastery of some musical works does not reach the concert or the final control. These works are for class use only. The main purpose of the class is to get acquainted with the general content of a piece of music, to master the performance skills used in it, and on this basis to be able to interpret musical experiences with the help of instruments. In music pedagogy, special attention is paid to such class work, which is a special form of the educational process.

The limited time available to master a piece of music that is being taught as a class means that you can speed up the process.

At the same time, the pedagogical process itself is accelerated; the student has a task to master a certain material in a short, limited time. All of this requires the reader to be familiar with the new manuals, not to stand still, and not to repeat the previous manual in the same way. There are many benefits to working with music in class, such as playing the notes.

Discussions

In both cases, the student has the opportunity to quickly become acquainted with a variety of musical works. At the same time, there is a difference between classroom work and note-taking. If the student has the opportunity to get acquainted with the material once in a while by looking at the notes, during the class work he can get acquainted with the work more fully and thoroughly[32].

A student who is engaged in class work will be able to fully discover the essence, content, structure and other qualities of a piece of music by repeating it several times. On this basis, the creative idea of the work and the artistic ideas expressed in it become more and more understandable to the reader. The repertoire chosen for class work should be colorful in nature, structure, content and other indicators. In addition, the form of the works in the repertoire and the richness of emotions expressed in it are also important. The important thing is that the works selected for the class work should be interesting and interesting for the students. If the main repertoire is mandatory for the student, the works for the class can be selected according to the student's wishes. That's why it's important for the teacher to be kind to the student, not against the student's wishes.

The complexity of the music used in the classroom can be somewhat more difficult than the student's real potential. Given that these works are not performed to a certain extent in a concert or final control, it is appropriate for the teacher to apply the above principle[33].

Class work should be supervised and controlled by a teacher. Later, as the student's experience and skills increase, the teacher's participation decreases, and even acquaintance with the musical works may take place during the student's independent study. The teacher is limited to giving general instructions to the student.

The reports of the President show that one of the highest goals is to pay attention to education. The future of a nation with high spirituality is great. At the same time, we consider it appropriate to quote the following words of our President Sh. Mirziyoyev. It is known that in the Middle Ages, thousands of scientists, scholars, great thinkers, poets and saints grew up in our country, which is a crossroads of ancient cultures and civilizations. Their invaluable legacy in the field of exact sciences and religious sciences is the spiritual property of all mankind. Today, more than 100,000 manuscripts are stored in the book funds of Uzbekistan. Unfortunately, these rare books have not yet been fully explored, and in these unique works one can find answers to many of the most pressing problems of our time. But it must also be openly acknowledged that we, as the heirs of such a unique heritage and the owners of wealth, have not done enough to educate them in every way and to bring them to the attention of the world community [10.14].

It is important for the teacher that the class work and the introduction to the piece of music are properly organized by the student[34]. Assimilating works for class work is different from working on works from the main repertoire. If the student repeats the difficult passages in the main repertoire several times and finally memorizes them, in the performance of the class work he should focus on interpreting the artistic images in the musical work as a whole, generalizing the form of the work with his performance. Of course, it is important to follow all the instructions and symbols in the work. The same thing applies with grammar. There are so many opportunities in the classroom that can have a positive impact on a student's overall development that they can only be fully exploited if they engage in such activities on a regular basis. The goal can only be achieved if the student regularly devotes time to the performance of selected works for class work[35].

Conclusions

Effective use of classroom work is important in expanding a teacher's musical outlook, listening experience, and professionalism.

In short, the use of classroom work in education is one of the key factors for a student's overall musical development.

In recent years, another exemplary tradition has emerged in the cities and villages of our country, which is noteworthy in all respects. At festivals, celebrations, events, of course, exhibitions of creative work of music and art school students, performances of young talents bring joy to everyone. It is said that these schools, like the fountains of art, serve the spiritual needs of parents and peers in their area, and have gained a reputation in a short period of time [36].

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