

## **Principles of Music Teaching**

**Gaziev Jobirkhon Jurakhonovich**

*Teacher of Namangan state pedagogical institute*

**Annotation:** This article provides detailed information about the principles of consciousness and activity of music teaching, scientific, systematic and continuity in music lessons, demonstrativeness in music lessons, comprehensive development of students' cognitive powers in the lesson and consistency.

**Keywords:** music, culture, creativity, education, ability, action, training, lesson, principle, performance, analysis, sound, music history.

Music lessons are artistic, fun and imaginative separate from other subjects in school as experiences arouse stands Music has a positive effect on the mental and moral education of children is enough. Artistic education is its logical content. The internal structure of the music lesson consists of various examples of the history, theory and performance of music vocal-choir training, music literacy, listening to music, music analysis and literature, playing children's musical instruments, performing rhythmic movements. Therefore, it is a mixed class. Also, music differs from other forms of art in its means of expression, language. Music is expressed by means of tones created in musical sounds, music is perceived only by listening. Music is an art associated with a definite measure of time.[1] If you don't tune in to the rhythm of the music and listen to every element of it, you won't understand the piece perfectly. That's why when you listen to music again and again, new artistic aspects of it open up. Music lessons are organized on the basis of didactic theory and principles of pedagogy. These principles determine the main requirements and directions of the lesson content, methods and structure of the lesson.

The main laws of the teaching process are clearly expressed in the didactic principles. The principles of teaching should be understood as the primary laws that determine the content, methods, and forms of organization of the educational process underlying the teaching and the entire process of its implementation. There is an integral relationship between the principles. Violation of one of them automatically leads to the violation of the other. From the principles come the rules of teaching. The rules are developed not only by didactics, but also by specific methods relevant to the educational situation.[2]

**Principles of Consciousness and Activity.** This principle of didactics is one of the leading principles. Based on the leadership role of the teacher principles of student consciousness and activity in the teaching process that the student has a deep understanding of the studied musical materials,

implies understanding the content and essence of the works and, as a result, being able to apply the acquired knowledge and skills in practice, because the acquisition of musical knowledge depends on the knowledge process, which is the main quality of the student's mental activity. Conscious perception and knowledge of music, in turn, ensures that topic is kept stable in terms of artistic tone and logic. It is important not to forget that attention, interest and consciously learned song melody and listened music will remain in the memory for a lifetime.[3] Although it does not repeat itself from time to time. Methodical features of music, polyphony in it, song materials, music records, the life history of composers is not just a matter of memorization, but it awakens different emotions, mental experiences, imagination, aesthetic and artistic tastes in children.

It should be encouraged to think about some images and ideas formed. Musical perception enriches the child's life experience, develops the ability to perceive reality artistically, and develops the ability to think. But the formation of these skills and abilities requires a long process of development in the child's mind. A child accustomed to perceive a small piece of music cannot perceive a large piece of music. So, in order for the child's ability to perceive music to reach this level, he must consciously and actively master the knowledge, skills and abilities necessary to listen to a great piece. But this does not happen by itself.[4] For this purpose, adding the principle of systematic and continuity in music education, it is necessary for the child to consciously master the educational materials, to create the activity of the musical process.

A conscious attitude requires the birth of a desire to know about the content of teaching and teaching methods. A student is eager to study only when the music lesson itself is interesting. In this place, a lot depends on the teacher, his work style and method, and his attitude towards students. In order to master a certain piece of music by singing or listening to it, enjoy it artistically and aesthetically, and enrich it with ideas, it is necessary to be able to perceive this music, first of all, to be able to attract the child's attention and arouse interest in it. Otherwise, awareness and activity will not arise.[5] It seems that a person voluntarily reads, watches, and perceives works of fiction, visual arts, and sculpture, natural beauty, and museum exhibits at a pace consistent with his artistic needs. But music is an exception to this possibility. Because the music listener, singer, and performer must tune in to the tempo set by the composer, sing and listen at that tempo.

Otherwise, there will be a disconnection between the music and the listener, and the perception will be disturbed. That is why consciousness and its activity play an important role in music lessons. Awareness and activity of the student in the lesson is necessary for the formation of vocal-choir skills. For this, it is necessary that the teacher's explanatory tools are appropriate, clear and clear, suitable for my child's vocabulary, and vocal exercises and songs are suitable for my voice and singing skills. In learning music literacy, awareness and activity facilitate the correct knowledge and mastery of music from a theoretical and practical point of view.[6] The fact that knowledge has an active character is also in educational activities appears. Pupils only active musical learning material can understand and master only in the process of cognitive activity.

The student works independently due to his interest and desire to study. It happens as a result of his activeness in music lessons, his diligence, and his thirst for knowledge. In this case, the role of the music teacher is to help the student to properly organize his study time, to teach him rational methods of mental activity.

Scientific, systematic and continuity principle in music lessons. The size of the materials studied and

the level of difficulty of the subject, the age, individual characteristics, means the requirement to be in accordance with the level of preparation. While implementing this principle, the teacher uses musical pieces, types of activities, determines the time required to study the question. It is a new concept, musical phrases that will be understandable to students size, the depth of coverage of the types of activities being studied, practical determines the complexity of performance, teaching methods. The historical development of scientific knowledge rises from a lesser understanding to a deeper understanding of the laws of the surrounding world. Scientific knowledge can explain the world of music in different ways without losing its scientific character. That's why the musical pieces studied in the curriculum can be interpreted more or less deeply depending on the age and level of development of the student. For example, the National Anthem is taught in all grades. The scientific definition of this deepens every year. Superficiality should not be allowed in the first stage of hymn teaching. Like every other lesson, the music lesson should be organized on a scientific basis with its structure and content. The framework of knowledge about music is the main basis in music education and training. It contains the laws, conclusions, and generalization reflected in the form of musical experiments.

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