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## **FEATURES OF MUSICAL LESSON PREPARATION TECHNOLOGY**

*Abstract: This article discusses the features of the technology for preparing a music lesson.*

*Keywords: music education and upbringing, graduation lesson, concert, psychology of the educational and musical process*

## **ОСОБЕННОСТИ ТЕХНОЛОГИИ ПОДГОТОВКИ МУЗЫКАЛЬНОГО УРОКА**

*Аннотация: В данной статье рассматриваются особенности технологии подготовки музыкального урока.*

*Ключевые слова: музыкальное образование и воспитание, выпускной урок, концерт, психология учебно-музыкального процесса*

The school is to a large extent a production whose success depends on scientifically sound and practically proven technology. By the way, among the ancient Greeks the concept of "technology" meant "skill." In this technology, professional teaching skills combine both the methods of musical teaching and educational activities, and effective teacher behavior. The creative power of an invented or found method lies in its possible repeatability, giving a productive effect; say effective teaching methods for polyphonic singing; methods that activate the formation of the singing culture of students; the organization of the survey and repetition - all this methodological wealth is quite possible to transfer to another, which is what most experienced master teachers do.

A music lesson is the main form of musical instruction and education of schoolchildren. A music lesson at school is a definite stage of work on the musical education and training of schoolchildren in a holistic educational

process, which has been completed in a semantic, temporal and organizational sense. The hardest part is preparing a lesson. Let's try to follow the stages of the birth of a music lesson - this "pedagogical work", which has its own internal logic. It is necessary to analyze the path of teacher's thought from general ideas to a plan, abstract, and, finally, directly to creating a music lesson. When developing music lessons, we must remember that their idea may depend not only on the material of the program and pedagogical the task facing the teacher, but also from the time when the material recommended by the program is mastered. This may apply to singing, and analysis of the work, and even musical notation. Suppose that you already know the desired content of the lesson — you have conducted such lessons more than once. But look at this material that is familiar to you in the light of today's "musical situation" in the world, country, city, district, school, class.

The lesson should fit into musical modernity. In any case, the purpose of the music lesson is to take into account the current state of the cultural situation in society, the current perception of life by your students and your worldview. It is important to perceive music as part of this life, because what seems to be uninteresting for a teacher-musician today will almost certainly be irrelevant for students as well. In preparation for the lessons, you should focus on yourself. It would be better if the idea of the lesson would be of interest to you personally, in the light of your current perception of life. And then the familiar and already quite boring musical material will be revealed in a new way. And this fresh reading will determine the purpose of the lesson and its development. When creating a music lesson, one circumstance that accompanies the learning process of modern schoolchildren should be taken into account. Today we meet with an interesting social phenomenon: our children are completely indifferent to what they will be taught at school. If, in their opinion, what a particular teacher teaches them, they need, and most importantly, is interesting, then there will be no problems with the motivation of learning and discipline in the lesson.

The next step in preparing for the lesson is the formation of a clear idea of who he is preparing for, which class will be involved in music. Each class collective has its own image, its own attitude to musical art. In each class, there is a very definite attitude towards you as a teacher, a person. At the same time, any of the classes is a kind of “totality of individuals”, which, among other things, has a certain composition of singing voices. We say: “singing class”, “smart class”, “lazy class”. Yes, indeed, every cool team is an exclusive collection of human souls, which should be taken into account and what should be relied on. The teacher should well imagine that in the generalized form of the class, each student is a person who encloses a whole special world. That is why the formation of an individual artistic culture, as you know, is one of the factors that must be considered when creating a music lesson.

A special range of issues is associated with the forms of teacher activity in the lesson. What are we fighting over? What attracts our attention most of all, makes us think? Creative design teacher. It is realized primarily in the selection of methodological methods for studying a work, mastering a song, the formation of musical needs of students, their abilities. This is the main node of the lesson. So, for example, E.B. Abdullin distinguishes three stages in the study of a musical work:

- 1) acquaintance with a musical work, its figurative and emotional perception, comprehension from the angle of the studied topic;
- 2) a more detailed analysis, the formation of musical-auditory representations, performing skills;
- 3) holistic, more complete in comparison with the initial perception of the work.

These designated stages are inherently close to the three main types of music lessons highlighted by E.B. Abdullin:• lesson of introduction to the topic (the presence in the content of the lesson of the initial generalized characteristics of the new key knowledge);• lesson deepening the topic (the presence in the

lesson of a new characteristic of key knowledge); • a topic generalization lesson (the presence in the lesson of a holistic, but already enriched, compared with the lesson introduction to the topic, characteristics of key knowledge). A special type of music lesson can be considered the final lesson-concert of the school quarter or school year. The repertoire of such a concert lesson is pre-negotiated with students. It may include songs and works from material for listening to music, most loved by children. But in addition to the well-known repertoire for children, a concert lesson should include new material. In this regard, Abdullin rightly believes that in such a lesson the performance of a music teacher as a soloist (singer or instrumentalist) is very desirable. Indeed, in this case, the music teacher turns for children from the bearer of culture into its direct creator.

The content of the lessons can be typical, dominant, thematic or complex, depending on the use of various types of musical activity, the availability of themes. So, typical music lessons include all kinds of musical activities of the child. In the dominant - any one type of musical activity predominates, at the thematic lesson one theme is selected that combines all types of activity. A comprehensive lesson contains various types of art, artistic activities.

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