

Cooperation of Teacher and Pupil on Music Work

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Annotation: This article attempts to highlight the enormous challenges faced a teacher. The actuality of the article is that it focuses on the attention of art in the education and cases of implementation of the projects of decree. We are not exaggerating to say that this scientifically-based article aims to highlight the President's initiatives and efforts. At the same time, the focus on the attention to the teacher and his spare ways were justified.

Keywords: Composer, piano, masterpiece, polyphonic, performer, classical, vocal, vocalist, teacher, image, etude, romance, musical instrument

Introduction

We all know that radical reforms carried out by the President Sh. Mirziyoev can be seen in all spheres as well as in the art. At present, the focus of education and the ongoing decision in the Action Plan for 2017-2021 are indicative of the progress in projects. In addition, the first of 5 initiatives belongs to music and painting and it is success of artists. Dear reader, the purpose of this article is to illustrate the difficulties of teaching a teacher. From the outside, the teaching profession looks like an easy and simple profession but when we analyze we see its hard work. For this purpose, there have been attempts to analyze the teaching methods of a work. Each musical instrument has its own historical processes and origins, as well as its complexity. In this article, we will have our own conclusions and insights as we examine their history and the stages of their study.

As our President Sh.Mirziyoev noted: Our young people have the ability to think independently, have high intellectual and spiritual potential and we mobilize all the efforts of our state and society for our youth as happy people in every area of the world. [1.14]

In the last decade, composers have created many works for piano. It should be admitted that these compositions are of various genres and composers relied not only on folklore in the creative process, but also on the creation of original themes close to folklore. The works of Uzbek composers are widely used in imitation, different (contrast) and sub-polyphonic techniques. With the use of composers' polyphonic works, young performers not only enjoy classical polyphonic traditions, but also peculiarities of the Uzbek polyphony created by the influence of national heritage.

The term music is a flaw in the practice of using words. That is to say, for example, the "song" and "melody" that are often used in daily communication are inaccurate.

Our children are not only get acquainted with Uzbek and foreign composers, but also study Russian music. They not only get to know their works but also their historical processes. Moscow Russian literature and art calls for understanding the historical fate of the Russian people based on patriotic ideas. In the beginning of the fifteenth century in Moscow was created a collection of all-historical pieces of art composed of separate sections [3.18].

The first steps in children's music education start with familiarizing yourself with a musical instrument. It is best to have this lesson in the royal classroom as possible. It should be interpreted to child that the royal does not belong to any musical band and Royal is a musical instrument. Then you can read the poem. One of the most important parts of it is performance mechanism. The keypad consists of a series of white and black keys. Press the key to hit the strings. The keys are as vibrant as they are and they will respond to you as you deal with them.

If you press it with your fingertips - the sound is sharp, short, and the piano may feel hurt. If the fingers are slightly rounded, elastic and the arms are light and flexible, the piano will begin to sing and its sound will be clear and light.

Main part

Just as everyone has their own name, each key has its own name. it is no need to study notes like do, re, mi, fa, sol, lya, si in order, because if that happens, students will usually start counting the notes. It is worth noting that some notes are in pairs: two and three. Two notes on the left are do and on the left are mi. If do, mi, do and then sol are played, it sounds like a rooster crows.

This is how the fairy tale about woodpecker, cuckoo and rooster begins. The reader can tell a fairy tale and ask him to scream and play with his cock all over the keyboard and then count the number of times of the rooster screams. It is also possible to play beating of the woodpecker (fa-fa-fa), shouting of the cuckoo. You can then use color pencils and coconuts to paint the colors and notes, using pencils and flashers to determine the relationship between sounds and colors.

Early lessons also need to be considered for the development of hearing. This can include introducing the child to registers, playing puzzles and playing a musical instrument.

Handwriting begins before the note is learned. The main task of the teacher is to teach each student to adjust his or her own senses to fit the instrument individually. Special exercises for different groups of muscles can help. They help to overcome the frequent constraint (zajatost) of children playing piano.

Teacher incorporates game elements into the gymnastics class. This is very important for preschool and junior school age children. The child becomes less tired when it comes to other activities. The result is a large amount of material. The task of the teacher is to deliver these exercises to children in a lively, fun way. In each case designed to form a piano, children can use the exercises provided by the teacher of the School of Art and Music A. Schmidt - Shkolowski's book, "The Pianist in Music" by A. Artobolevskaya, as well as his own pedagogical findings. In this article, I would like to suggest some of these exercises and their possible variants.

Initially, the child will be given a few exercises that will help him feel his arms, his shoulders and his freedom.

Buratino Exercise helps to open the neck, shoulders and arms: A child's hands are lifted. His hands are tight, as he is now a wooden man. Then the body's liberation by parts begins. First the fingers, then the forearms, then the elbows, and finally the whole arm is down and free.

—Swan exercise: shoulder, chest, shoulder muscles play an important role in the pianist's work. They strengthen and balance the shoulders, hold and direct the hands to the

desired height. Exercise helps to maintain proper posture and increases the flexibility of the hand during movement.

Magic Circle and Rainbow Exercise: These exercises help you feel the whole body, from body to toe. All the circular lines in the space: rainbows, mountains - we draw the magic circle with various fingers as if the finger is a continuation of the hand.

—An Artist's Exercise: This also uses a space drawing technique. The forearm performs small circular movements, which frees itself and makes it more flexible.

—The umbrella exercise: The right hand is placed on the left toe of the left hand. The right fingers are as free as if they were draining. The hand is touched not only by the fat muscles but also by the shoulder muscles. This way the handle controls the weight of the hand, giving it relief and flexibility.

The next exercise is to develop fingers.

— Cat Exercise: this exercise increases fingerprint sensitivity. The boy who does it correctly understands what the freedom of the finger is. The hand is folded in half, with a finger pad resting freely on the table. The hand is relaxed and relaxed like a sleeping cat paw. Here the cat woke up, stretched out and pulled out his sharp nails. The fingers begin to slide forcefully across the table cover with a sliding horizontal slip. All the muscles of the arm are tense. The fingers then return to their original position. The hand is freed again.

Guest Game: The game consists of two parts. The big finger is the host and the other fingers are invited guests for the celebration, the first part of the exercise describes the arrival of the guests. Guests greet the host: All fingers collide with their thumbs as if kissing. The second part of the exercise is the departure of the guests. Guests bow down to the host. Each finger must be bent individually so that it touches the back of the palm of the hand. This exercise enhances the sensitivity of the finger pads and promotes finger independence.

Crocodile Exercise: Exercise in a fun way introduces the child to the numbering of each finger (1,2,3,4,5). The hand rests freely on the hard surface. Each finger represents the crocodiles resting in the sun. Fingers are long and straight, and the thumb is as high as possible (crocodile barks). Each finger is lifted and the rest is firmly attached to the table. Exercises can be performed with both hands raised to parallel fingers or to improve coordination. For example, the second finger on the left and the right, the third on the left, and the fifth on the right, and so on. Fingerprints can be ordered by both the reader and the teacher. These exercises can also be used as focus exercises.

The location of the first and fifth fingers should be given special attention.

Goat and stick Exercise: The first toe is a goat's child, it is mobile, the fifth finger is stick, it stays upright on the pillow in a vertical position. Let the reader remember how sheep, goats, and cows graze in the summer. They cannot escape because they are fastened to a tree. We will try to express it with our fingers. A stick is a shepherd and a goat is wandering around the stick. The first toe comes from the fifth finger from the horizontal surface. Then it reverses. The fifth finger is motionless.

Then the roles are exchanged: The first finger represents the stick and the fifth finger represents the goat's child. Exercise can also be done on the table cover and on the piano.

The next three exercises are performed on a musical instrument.

- Leaf fall exercise: Three sound-training exercises with one finger. Hand movements are soft and resemble the fall leaves. Exercises are slow with one hand first and then the other.

The child should notice that all the weight of the hand is shifted from the shoulders to the fingers and from the keys to the keys during the sound. During this exercise, the child should be aware of the sound quality and how it is moving in the air.

- Powerful Rainbow Exercise: Placing a finger on the keyboard and then placing fingers on it. This exercise enhances the ability to aim freely on the keyboard and the muscles in the distance. Right-handed, up-and-down, left-to-right, with each finger alternating between black and white keys. The arm is flexible and slow, with wide circulation. As the student performs this exercise, the student must imagine that the rainbow drops from the rainbow down to the deep lake.

- Hornet Exercise: Spreading movements within one octave. The volume is generated in two 2 and 4 fingers in third intervals, and the child must imagine the image of a shaggy heavy bee sticking to the flower (key to key). The delicate flowers bend over its weight. The mediant sounds profoundly, feeling the keys.

Working on exercises is a means of understanding technique from music. The sound-forming techniques that are used in the exercises are gradually shifting to work.

The next form of work before the note is learned is to work on rhythmic circuits. First we talk about short and long sounds. The child reads a poem using choir and then tries to create two or three notes for that poem. —The game of musical counting sticks is not just a rhythmic game, it also helps children to develop fingering stably and develop coordination when both hands work together.

Choosing fingers helps to perform various artistic tasks and to overcome various piano challenges. Therefore, a creative approach is needed to work on the fingering.

1,2,3 fingers are strong and 3,4,5 fingers are considered weak. Students need to develop a conscious attitude towards the keyboard. Each performer must select the fingers based on their artistic expression tasks. It is necessary to strive for the natural consistency of the fingers (near the notes, the fingers). The sequences of the same structure should naturally be played with the same fingers. The hands should be in a natural, stacked (dome-shaped) position, even when performed extensively.

When choosing fingering, it is important to choose fingers according to their natural ability. (Chopin also mentioned this) One finger is the most energetic, 2 is the strongest and strongest, and 3 - 4 fingers are independent and are the least mobile. Five fingers are used to produce a delicate sound.

To achieve the legato, it is necessary to use rotation, swiping, and sliding:

1. Lifting the long finger over the short finger. In this case, it is important to notice the softness of the forearm that needs to gently move the fingers around the keys. No finger should be removed from the key until the other finger presses the next key.

2. Mute exchanging of fingers. There are several exercises for polishing this method: The first finger presses the key, the second finger prepares to press it. The second finger does not release the first key until the first finger is still in place. This exercise can be compared to stretching a wand in a relay.

3. Finding the best angle of inclination when sliding. One volume should not be overstressed.

A student of the School of Music and Art should study 20 to 25 plays and etudes of different nature, folk songs, polyphonic plays, sonatas, variations.

Our philosophers have also expressed their views on the development of children. The great philosopher Abu Nasr Farabi said of music: "The science of music is useful in that it brings up those who have lost their character, nurtures those who mature, and maintains the balance of those who are in balance. This science is also beneficial for the health of the body, because the body suffers when the body becomes ill. That is why it is necessary to heal the soul in order to heal the body, and the sound effects of the spiritual forces are in harmony with the essence and balance." These words of our great ancestor are extremely valuable today. Because the song connects us to the past and gives us a glimpse into the future. So let's put our future children closer to music and music, and let their hearts embrace their little goodness with the melody [4,40].

The teacher should be guided by the selection of any artifact, mainly because of the poor performance of the student. Each classroom's repertoire contains special plays that require the development of various technical skills, such as the development of briskness features. All these works, apart from their specific tasks, have one common purpose - the musical and artistic development of the student.

Working on artistic images begins with the first step towards music and musical instrument. The teacher must explain to the reader that the notion that a child is more likely to enjoy a well-written passage for the first time, and that a passage sounds different from a pedal, is not true.

One of the factors that makes a student successful is homework. During the first months of study, the child may have small tasks to do independently of the teacher. Gradually, as the child grows, they must become more complex. For example, a child can be assigned a pedal or an applet on his or her own work, and an independent study of a small play.

Homework on the instrument should be included in the child's daily schedule.

Every day one should practice in the same hours. If you do chores regularly and not routinely, that is, half an hour today and four hours tomorrow, you can't expect good results. In the early stages, students may remind the child that it is time to practice (the child should not forget about it later). When the child is playing the piano, it is important to keep quiet and not to be distracted. Parents need to remember that music requires great attention. It is also true that when talking with parents, the educator stresses that it is necessary to create a proper agenda for homework.

While the student sometimes loses his or her time on the instrument, he is still unable to perform artistic or technical tasks. This is most often due to self-control, unintentional approach to work, and lack of proper focus.

GG Neygauz wrote in his book "Iskusstve fortepiannoy igre" that his student should spend at least 6 hours every day at the piano, spend about 4 hours working on technique and repertoire, and two hours for dating. He said he could not give up his mind.

From the very beginning, the learner must be able to perceive and understand the rhythm of the music presented to him. Then the teacher should explain the rhythm of the notes, the pauses, what the points are next to them, and the rhythmic feelings expressed in the literacy of the teacher as an interesting song and melody. There are innumerable ways to explain the rhythm. The first and most common is that the whole note is represented by an apple, and then divided into half quarters, and so on.

The second is the Zoo Tour. The animals decided to go for a walk. Here's the elephant. When he takes a step, the bear takes two steps. The mouse has 16 steps to catch them.

From the very beginning of explaining the volume of sounds, it is also important to talk about pauses. First and foremost, children need to know that the pause is silence, that is, a break, not a movement, a break. It is the breath of a musical speech. In addition to teaching the rhythm of the teacher, the child needs to be taught about tempo, measurements, tactics, and punctures. The use of illustrations that are understandable to the child also applies here. Nothing can force a child to work as carefully and diligently as the responsibility of performing in front of an audience.

The young musician must share what he has learned from the first step. Student behavior, that is, providing a classroom program to the audience, is directly related to the educational process before the concert. Although the student has mastered the work well and performed it well in the classroom, there are times when the story loses its focus and fails.

The method of comparing and contrasting musical images plays an important role in developing children's musical perceptions. Reasonable use of this method will improve children's listening skills. Understanding the contrast from the contrasts will then help them to feel the subtle similarities in the works of the same mood [5.36.]

The teacher should be aware of this and should take all possible steps to achieve a successful mass exit. They need to make multiple repetitions, such as inviting parents or letting the child play in front of their comrades to find out how much memory the book has. Deficiencies identified in this listening process are eliminated in the classroom.

It is important to maintain emotional strength on the eve of the concert and especially on the day of the concert. Then it will be successful in a concert or exam. It is important to remember that unsuccessful performances on the stage can injure a child's psyche and then give up his desire to work. These consequences cannot be quickly and easily eliminated.

Working on gamma, three-volume and different exercises prepares the student to play the passages and tri-sound in the musical. The learner will have the opportunity to become more familiar with the smooth transition of the torque during gamma play. In addition, gamma and three-volume sounds serve as material for students to master technical and artistic barcodes.

Note that gamma and tri-band play have to do with a specific purpose. Each time the gamma is played, the musician should be clearly targeted. This task should be of benefit to the overall performance of the learner taking into account the individual characteristics of the learner.

For example, if a student wants to play loudly while performing, this method can be repeated using gamma and exercises. The same path should be used to improve other performance techniques. Performing gameplay, triceps, and other exercises should be an integral part of the learning process. It plays an important role in the development, development and improvement of various performing skills. Deep and comprehensive analysis of the performance of various skills is a necessary basis for improving the teaching of music. Creating the skills needed to play is one of the most pressing problems in music education, one of the reasons for this is the daily demands on musicians to perform complex music. requires a thorough refinement of simple skills. Accurate playback and adaptation of your play moves will make it easier to stay tuned. When you use playback in practice, it automatically becomes a skill and becomes a skill. This is done with the help of climbers.

Learning and completing exercises is an important part of the learning process. At the same time, education is more than just performance. Exercises are an integral part of the learning process. Consistent with the practical and theoretical aspects of the learning process, a deliberate repetition of the essays is a good result. The student should focus his attention on the meaning of the music as he or she executes the exercise. The exercise is designed to build, develop and strengthen meaningful performance skills.

Systematizing the learning process is crucial in this task. It is necessary to consider the internal structure of the skills, and the ways in which they can be more complex based on previous skills. Research shows that the systematic development of the executive apparatus should be based on the principle of "from simple to complex." Work on mastering a new skill can be completed only after a thorough mastering. Otherwise, the task assigned to the learner can be complicated. Therefore, it is necessary to adhere to the principle of interdependence in studying the various elements of the technique.

The ability of the learner to master the new skill depends on how much the master has mastered the previous skill, as the new learning is interdependent with the former. indicates a sweet. For example, the new passage is similar to the previous one, so it is not a problem for the musician. In the learning process, it is important for the learner to identify and analyze sections of the skill (or music material) that are similar to or different from the previous ones.

These traits that help the learner improve their classroom performance and result in less time and greater performance.

The etyud is derived from the French word etude, which means "to study." Initially, learners begin to develop play skills using light etudes. These are the etudes of Gedike, Berens, Shittel. Over the years, the repertoire will enrich Clement, Cherny, and Moshkowski etudes.

Etudes develop the technical performance of the musician. Each skirt is designed to gain some technical skills and skills. For example, octave execution method, trellis technique, binary reversal method, and so on.

The word "etyud" is also used in other arts. For example, in the art of painting, artists also create essays to learn something in the process. On stage, the etudes, which are performed as stand-alone independent works, are called "concert etudes." "Piano Concerto" for the piano was composed by Chopin, List, Skryabin, Rakhmaninov.

Large-scale works play a great role in the piano composition of Uzbek composers. Anyone who has been familiar with the works of young composers on piano in recent years, feels like a world of their own. To make the play really interesting, the teacher or student needs to be able to identify the artistic aspects of the new music. The listener must be able to perceive the beauty and the spirit of contemporary art and to understand the genre of the work. The sounds of a Tokkata, sonatina or variation performer should be complemented by the imitation of a palette. This experience will help the student or learner acquire new techniques for producing sound.

One of the peculiarities of modern piano music is that the composers have "discovered" different layers of folklore and have complicated ideological directions. There is still a process of creating works rather than using finished forms, but with a deep reflection on the internal structure of classical and national genres. In this regard, there is a need for composers to analyze such complex forms of art as Tokatata, sonatina and variation in order to trace such complex processes. They are characteristic of the diversity of the edges of the

ladder: complex quartet quintet structures in seconds, chromatic melodies, polyphonic structures that arise during the movement of the melody, and so on.

What might be the reason for the piano's flourishing so quickly? First and foremost, this genre creates equal opportunities and promotes home-based music traditions. In addition, the works of the late eighteenth and early 19th centuries were intended for most amateur performers. These works have been used successfully in pedagogical practice. Piano Performance would improve the performance skills of both senior and junior performers. Another reason for the popularity of the piano music genre is that it has the ability to express orchestral effects.

During the classics, piano art emerged and began to take shape. It was during that time that a piano instrument was created. I.S. See, his sons and disciples were the first examples of keyboard music. It is worth noting that in Czech and Austrian pre-classical times there was a prevailing excavation of clavier music. The piano art of Haydn, Mozart and Beethoven elevated the creativity for this instrument. London and Vienna schools have formed. Clementy and Gummel's creativity flourished. The Paris school, in turn, appeared. Kalkbrenner and Talberg's creations have spread. Cherny's art came into being and has not lost its status so far.

Romance (French.romantism) is an artistic stream that originated in the late 19th and early 19th centuries in German, Austrian, and English literature, and later in music and other arts. The leading principle of romance is the sharp confrontation of everyday life and dreams, existence and the highest, ideal world created by the artist's creative imagination.

During the romance, piano art became even more popular. Austrian and German romance was followed by all European artists. The piano works of Schubert, Weber, Mendelson and Schumann have been sealed in the history of cultures. Chopin and List are known worldwide as performers and educators. Their piano work has also become a repertoire for the world's best musicians.

In the XIV-XV centuries polyphony reached its highest level of development. Multiple soundtracks are called "contrapunts", meaning "anti-note." Contrapuncture is a tuning system, the art of combining several tunes into a coherent sound [7.13].

European national piano schools. German school of piano became the standard for the formation of national piano schools in the second half of the 19th century. Representatives of the German piano school - Brams and Reger, French piano school - Bize, Frank, Saint-Sans. Norwegian, Czech piano schools - Grig, Smetana and Dvorjak were the representatives of national piano schools. Russian piano music is a powerful band - Rubinstein is reflected in Tchaikovsky's work. In the second half of the 19th century, the notion of "piano pedagogy" emerged. Skryabin, Metner, Rakhmaninov became famous as new directions in the piano art and performance.

In the Fundamentals of Musical Science, it is called "organology" and provides a scientific justification for the formation, practical application and development of musical instruments. In the development of this subject, a number of scholars from the East and the West have done well in the study of Uzbek music scholars [8.15]. As you can see, the performing arts are one of the most popular forms in almost all countries.

In the 20-40s of the 20th century, significant progress in piano performance was possible. It can be argued that the 20s were a time of active development of new style trends. S. Prokofev's piano creation gave rise to a unique musical language. There were numerous sonata and concerts. Prokofev is known not only as a composer but also as a pianist. In the

middle of the century, new ways of doing things were formed. In France, impressionism was mainly manifested in the late Debussy evening works. This composer sought out new ways of reviving his work, addressing new themes. In particular, he incorporated martial arts into his music, which was evident in his work "Black and White." The 12 etudes are known as the Debutus' Evening Itinerary.

In the second half of the twentieth century, there has been progress in piano art. Different streams of musical avant-garde emerged. Schönberg's disciples and successors have appeared not only in the world, but also in Uzbekistan. There has been an increase in the tendency to integrate music into a common (total) series. Bulez's "Structure", written for 2 piano, is an example of this.

The interpretation of the orchestral works of the late 18th and early 19th centuries set the musical and educational function of the piano. Soon, opera, symphonic, chamber-ensemble works began to be published, along with their own interpretation of the performance, and it became a tradition. Thus, in the nineteenth century, listeners began to get acquainted with different genres. Numerous great works gained popularity because of their performative interpretations.

"The Latin variatio word means change. Variation in music is defined as a form with a known law. It is understood that the theme has repeatedly changed its original appearance, but at the same time repeating itself. In some cases it is possible to observe a change in the vocal cord, but in most cases, the melody changes its rhythm, pace, and rotation. The form of variation appeared in the 16th century. It was only in the 19th century that the form of variation became widespread. To date, there have been several variations of the variation form. In serious variations, the subject does not change much: the ride can be complicated, and the sound is accompanied by new sounds. However, the original character is preserved throughout the play "[9.26].

Understanding the character, tone, artistic direction, culmination, and general structure of the work will help in a fuller understanding. The teacher's help is needed to identify these. Once the artwork is completed, the execution will be completed. Musical compositions may not have the same technical complexity from start to finish, but some parts may be more complex than others. In such cases, these difficult areas are highlighted and recommended for specific exercises. But this process should not last too long. Even though the performer of this difficult part is perfectly flawless - it can often be distinguished from the beginning to the end, rather than being combined with the overall direction of the work. For this reason, it is recommended that you repeat several of the difficult parts, with several lines forward and the next. During the course of the study, it is necessary to choose the pace that is appropriate for the performer and to ensure that the performance is well organized. Being able to work properly on a piece of music is one of the key factors in improving your performance.

In the classroom of musical instruments, some mastering of music is not enough until the concert or final control. These works can only be considered as class work. The main purpose of the classroom is to get acquainted with the general content of the musical work, to master the playing skills used in it, and to use them to interpret musical experiences that are intended to be presented. In music pedagogy, such classroom work is a particular focus and forms a special form of learning.

Limiting the amount of time you spend studying music as a classroom means accelerating the process.

This will accelerate the educational process itself; It is the task of the reader to master the material for a short period of time. All this requires the reader to read the new manuals, not to stay in the same place, and not to duplicate the previous manual. There are many benefits of classroom music, such as playing notes.

In both cases, the student will have the opportunity to get acquainted with a variety of music in a short period of time. At the same time, class work and note-taking are somewhat different. If a student has the opportunity to become familiar with the material once in a note-taking way, he or she can fully and thoroughly master the material during class work.

A student who is engaged in a classroom work, because of the repeated duplication of a piece of music, may fully discover the essence, content, structure and other qualities of the work. On this basis, the creative ideas and artistic expressions of the work become clear to the reader. The repertoire chosen for the classroom work should be colorful in terms of its character, structure, content, and other characteristics. In addition, the role of the repertoire of works and the richness of the histories expressed in them are also important. It is important that the works selected for class work should be enjoyed by the students and should be of interest to them. If the basic repertoire is mandatory for the reader, the class work may be selected at the discretion of the student. Therefore, the teacher should not be against the wishes of the student, but should be sympathetic towards him.

And the complexity of the music used in class work can be a little more difficult than the actual abilities of the student. Given that these works are not performed in concert or final control, it is appropriate for the teacher to follow the aforementioned principle.

In the beginning, the classroom work must be conducted with the participation and supervision of the teacher. As the student gets more experience and skills, the teacher's involvement is diminished, and even the introduction of the music can be done during the student's independent study. The teacher is limited to giving the student general instructions.

This is one of the highest goals of our President. The future of a highly educated nation is bright. At the same time, we have found it appropriate to cite the following words of President Sh.Mirziyoev. As you know, thousands of scientists and scholars, great thinkers and poets and saints have been brought up in the Middle Ages, the crossroads of ancient cultures and civilizations. Their invaluable legacy in the fields of science and religious knowledge is the spiritual property of the whole humanity. Currently, the book collections of Uzbekistan contain more than 100,000 manuscripts. Unfortunately, these rare books have not yet been fully explored. But we must also openly acknowledge that we have not done enough to educate and convey to the world community such unique heirs and wealth holders [10.14].

The most important thing for a teacher is to make sure that the classroom and the classroom music is organized properly by the student. Mastering the classroom artwork is different from working on the main repertoire. The difficult repertoire of the main repertoire should be repeated by the student repeatedly, and finally he or she will learn to concentrate on integrating the art form in the classical work and integrating the form of the work in the classroom. Of course, it is important to pay attention to all instructions and signs in the work. That kind of performance helps the reader to grow. There are so many opportunities that can have a positive impact on the overall development of a student in the classroom, only if he or she regularly devotes some time to performing selected works for class work. It is possible to achieve the intended purpose.

Effective use of classroom work is essential for expanding the teacher's musical worldview, listening experience, and professionalism.

Conclusion

In summary, the use of classroom instruction in the learning process is one of the key factors for the student's overall musical development.

In recent years in the cities and villages of our country there is another exemplary tradition that deserves attention. The holidays, celebrations and events, of course, showcase creative works of students of music and art schools, and performances of young talents. These schools, just like art springs, serve the spiritual needs of their parents and peers in their area, and have earned a reputation for a short time.

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