

**MODERN PROBLEMS IN THE SYSTEM OF MUSIC EDUCATION: TECHNOLOGY
AND QUALITY OF MUSIC TEACHER TRAINING IN A DIGITAL EDUCATION
ENVIRONMENT TASKS AND PROBLEMS OF STUDYING THE STATE MODEL IN
GENERAL MUSIC EDUCATION**

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Abstract: *The article discusses some problems in the study of status models when teaching subjects of musical culture in secondary schools and provides the necessary recommendations.*

Key words: *status, classics, musical culture, lesson, note, song, branch, crying, crying, musical heritage, perception.*

In the programs and textbooks of musical culture of secondary schools there were enough examples of status examples of the heritage of Uzbek folk music. However, a number of scientific studies conducted in the field of musicology and music pedagogy indicate that the reduction of classroom hours devoted to the study of statuses in recent years has not given the expected results. For this purpose, each work of art, including what status music is, in what periods, under what conditions, by whom it was created, its essence, proportions of form and content, musical notation using modern notation, oral tradition and notated performances. its characteristics, the principles of the structure of maqam instruments and singing groups, features of live performance and audio recordings that influence the musical perception of young people, their interaction with other genres of folk music and examples of compositional creativity (monodic or single-voice and polyphonic genres), musical instruments used in performance, performing skill (methods and styles of master performers in the past and present), the status of moaning, whining, molish, porridge, partially reflected in the notation and not, as well as skill Effectively using ornaments characteristic of other genres of our national classical music is one of the important factors in becoming familiar with examples of art. Students can gain theoretical knowledge about statuses by reading textbooks. But it is somewhat difficult for them to fully master the examples given in textbooks. Some teachers cannot go beyond the information provided in the textbook. Sometimes the names of branches or branches of maqam, terms related to maqam and their contents are also read from textbooks. The main aspects of a music teacher's professional potential

are the ability to play the melody of the lesson material on an instrument, the ability to sing songs, chants and vocal exercises to the accompaniment of the instrument, and the ability to analyze aspects such as method, pitch, size, scale, key of maqam melodies and chants depending on the notes.

When choosing status models in musical culture lessons at school, it is necessary to follow the principles of pedagogical theory (didactics).

In our opinion, the main part of the repertoire chosen for music education should consist of genres of folk music that embody the spiritual power of each people. Because it is more difficult for a person to understand the music of other peoples without knowing their national spiritual wealth, art and musical culture.

A certain part of music teachers working in secondary schools are specialists who have received a thorough and sufficient professional education from primary specialized music education to higher music pedagogical education.

But such teachers are in the minority. The activities of this category of teachers in the field of musical education and training are based on a high level of instrumental and vocal performance (satisfactory performance by heart of works recommended for grades 1-7, and the main part by notes, and also attractively plays the instrument during vocal exercises and singing songs). 'zan is characterized by the ability to sing from memory, often from sheet music, as well as the ability to perform some passages from maqam patterns in live performance.

In the lessons that we observed, familiarization with state patterns is carried out mainly through audio recordings. Only a few teachers showed their live performance of maqam works with instrumental accompaniment, using groans and kochirims instead of the ones characteristic of our national music.

In our opinion, the majority of secondary school students study samples of our national musical heritage, such as maqams, mainly by ear and partly by singing.

Another more confusing aspect of this problematic issue is that as a result of observing the current state of music culture classes in the context of our study, we did not see any work other than writing, teaching and memorizing poetic texts of status models given in school music textbooks. The lesson does not include learning the text of a song to the melody of the instrument, providing brief information about the authors of the music and the text of the poem, learning the symbols of notes, lessons on notation and singing fragments of the melody. I listen to music using technical means and have no idea about the types of musical activities.

In our opinion, it is correct to pay attention to the following aspects and develop the appropriate skills and competencies during the educational process:

- understand the essence of concepts and terms, be able to use them correctly and productively in the theoretical analysis of status melodies;
- taking into account the natural musical abilities and vocal abilities of students when teaching students to sing and evaluating performances.
- preparation and use of test, demonstration, handout, audio and video materials, technical means according to status samples;
- before entering the class, prepare musical instruments, songs and literary texts, work on studying them using interactive methods;
- in addition to the song studied in the lesson, perform singing exercises based on status melodies, listening to examples or excerpts from the status, mastering theoretical knowledge, performing all actions related to the subject of the status;

By methodically improving the process of studying maqam samples in a secondary school, it is expected to realize the specified pedagogical tasks, such as feeling the ideological and emotional impact of maqam music while students are listening and partially singing, increasing interest in them, and the feeling of the need to accept and listen to them. But at the same time, the level of vocal and instrumental performance of teachers should not decrease. There are also problems such as the lack of textbooks, audio materials, equipped music rooms and musical instruments, and inattention to work.

To accomplish the assigned tasks, first of all, it is necessary to find a solution to the problems of training teachers and creating the conditions necessary for conducting quality music lessons.

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