

SCHOOL AS AN IMPORTANT TOOL IN THE ORGANIZATION OF MUSIC CULTURE LESSONS

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ABSTRACT

Based on the age characteristics of pupils in general secondary schools, how to understand their singing, melody, general and musical development, their performance? - and other similar questions from the music teacher. It requires attitude to one's professional activity. This article describes the content, essence and important aspects of music listening activities in the organization of music culture classes in secondary schools.

KEYWORDS

Music, cognition, school, listening to music, upbringing, education, concrete, composer, lecture, composer, musical instrument, attention, composers' work, singing, Uzbek folklore, pronunciation, word, tonic structure.

INTRODUCTION

Based on the age characteristics of pupils in general secondary schools, how to understand their singing, melody, general and musical development, their

performance? - and other similar questions from the music teacher. It requires attitude to one's professional activity. Numerous theoretical and



practical-descriptive studies on the formation of musical culture in pupils have been conducted. E.V. Nazaykinsky in his book "Psychology of Music Perception" notes the connection between the individual's thinking, sensory (sight, hearing, feeling) and kinetic (motor-motor) sensations and life experience.

According to the author, through these interactions, a psychological connection is established between the listener and the work being performed. Therefore, the need for a comprehensive and systematic approach to the educational process is one of the most pressing problems of modern music pedagogy. That is, the educator must always be in high spirits, to be able to convey to children at any time his high emotional mood. Much depends on the teacher's life experience, observation and musical knowledge. Lessons are based on these qualities of the teacher, that is, his initiative and creativity. The content of the teacher's curriculum can be changed depending on the educational needs. These changes are the result of his personal positive experience, and for this, music must become a driving force for the teacher in all his life connections and performances. Today, there are more than 500 children's choir studios in the country, and their number is growing.

They should lay the foundation for the development of pupils' abilities and shape their worldview, moral and spiritual needs.

In recent years, general secondary schools have become more focused on the development of abstract thinking in pupils, and the importance of the educational aspect of the educational process is declining. This is especially evident in the subject of "Music". One lesson per week (45 minutes), which lasts until the 7th grade and in some cases is included in

school activities, prevents pupils from raising the level of musical education.

In such conditions, it is difficult to bring pupils into the world of music. The formation of musical skills, on the other hand, requires the repetition of certain movements related to the perception and performance of music. In order to have a deep understanding of the nature of exercises and movements, they must be performed on a free, artistic level. Experience has shown that the increase in music lessons does not tire pupils, but rather helps to disperse their fatigue through the creation of emotional-interesting situations. In creative and cognitive activities, important moral and spiritual qualities of pupils are formed and become an integral part of their spiritual life. The normative documents clearly define the role of the teacher in the implementation of the above tasks. However, there are a number of issues that need to be addressed in the professional preparation of a music teacher for this activity.

MAIN BODY

Interviews with pupils majoring in music education at pedagogical universities show that most of them have little interest in the teaching profession. Therefore, the main task of pedagogical education is not to direct them to the musical education of children, but to attract them to the teaching profession.

Music lessons are not interesting for pupils. They need to know why music is so important in human life. Otherwise, their "interest" in music will gradually fade. Nowadays, the issue of developing creative abilities has become one of the most important problems of music pedagogy.



In recent years, special attention has been paid to the development of pupils' associative thinking as one of the positive solutions to this problem. However, an analysis of the work of music teachers shows that there are a number of problems in this work.

It is important to develop musical understanding in music studios, because the main task of studios is to teach pupils to understand and love music.

D.B. Kobalevsky wrote in his book "Basic principles and methods of music programs in secondary schools" that "active understanding of music is the basis of music education and all its branches". This goal should be achieved in all classes of choir studios. It is especially important in choir classes with newcomers. Because it is at this stage that the foundation for their future musical development is laid. Choir classes are directly related to performance and concerts. To do this, the following musical-didactic principles:

- 1) Increase the volume of material used in educational work;
- 2) Acquire the necessary executive skills in the short term;
- 3) Enrichment of the theoretical direction of musical performance;
- 4) It is important to strengthen the methods of work that require pupils, performers to fully demonstrate independence, creative initiative.

He also noted that the peculiarities of choral performance, as well as its complex nature, include not only singing as a choir, working on the text, but also planning the performance of the song, mastering the means of musical expression. It is necessary to pass. Repertoire selection is a very responsible process. After all, this is an important factor in determining the quality of development of musical culture in pupils. In the process of learning the song, pupils develop

musical memory, listening skills, vocal choir skills, pupils understand the content of the work, the artistic image.

Therefore, when choosing a repertoire, we consider it expedient to define it based on the following principles;

- From an educational point of view, how can this work affect the formation of pupil psychology;
- From a pedagogical point of view, how can the song be used in the development of some principles of music?

In the selection of songs, great attention was paid to their emotional impact, artistic value, ease of assimilation; Pupils were also introduced to musical concepts, music march, playfulness, visual features, means of musical expression. It is wrong to think of the newly formed choir as a "concert number performer", which has a negative impact on the development of pupils' abilities. About this B.M. Teplov said: "It is impossible to create, play, draw as an exercise in one activity. Only a part of a child's artistic activity is focused on creating a product, which is necessary for someone to be able to make an impact ... Instead of the general development of the child, only one of his skills will develop. In the study of such ideas, each product created by children was analyzed in the following separate ways suggested by teachers:

- a) Has the character of the music been revealed in the performance?
- b) What was done according to the execution plan?
- c) What shortcomings can be noted and how can they be addressed?
- d) was the artistic text of the song conveyed to the audience?



The direction of the educational process can be seen from the questions. Because in the process of working on the work, its character, execution plan, was analyzed. In the process of studying, the complexity of the means of expression of music became more complex. The use of visual aids and "models" stimulated the effectiveness of the work. Children were involved in developing a performance plan and analyzing individual and group performance. In this case, it was possible to prepare and distribute lottery cards.

Particular attention was paid to the timbre features of vocal sound and the use of sound. For example, one of the main ways to develop children's voices is to use more ligatures in exercise. Long-term, first-step training is required to develop the timbre properties of the singing voice.

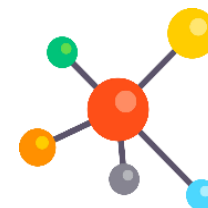
When getting acquainted with the text of the song, pupils learn the main idea of the poem, the emphasis on the meaning and try to reveal its content. Expressive reading and singing of the text helped to increase the variety of performance of pupils and the purity of pronunciation. The analysis of the text was carried out in conjunction with the study of the means of musical expression. In our experience, the introduction of analytical methods in choral lessons, the development of a performance plan to help pupils develop musically, accelerate the mastery of the work, teach a conscious approach, teach to follow every detail of the performance, accents, punches, strokes observed. In turn, they serve as a reliable basis for children to acquire vocal and choral skills. When the learning process in the choir was organized in a form suitable for children, pupils began to deepen their understanding of music, the skills of musical language and its expression in personal performance.

Exactly at this stage that pupils are assigned the tasks of developing the skills of special performance qualities, such as enthusiasm, inspiration, image, communication with the audience and influencing them. Music-theoretical training is very important. Like any literate musician, teachers of music, literature and history must understand the basics and laws of the language of music. It is important to know the role of music in the development of society, its relationship with literature and art. It is important that a future teacher with a thorough musical training knows his subject perfectly.

The development of understanding of music in music lessons is continued in various forms of extracurricular activities. These include concerts, lectures, conversations that expand pupils' understanding of the work of composers, listening to the works of new authors. It is advisable for pupils to take the initiative in choosing a piece of music. Such concerts are of great interest to the audience, because they pay special attention to the performances of their friends. It is advisable for pupils to take the initiative in choosing a piece of music. Such concerts are of great interest to the audience, because they pay special attention to the performances of their friends.

At the beginning of the song study, a one-voice singing is performed with the whole group, and then it is given to the pupils who can perform it well. Two-voice playback is done without any hassle.

According to the seventh grade, the main task in the first stages was to strengthen pupils' listening skills, to improve the quality of listening attention to singing. The Uzbek folk song "Oq terakmi, kok terak" is very useful.



CONCLUSION

The children loved this song, which was sung with wide verses in one breath. It has been studied in a variety of ways, both verbally and verbally. The song was written on the board and punctuation marks were placed in the text of the note. Through this example, pupils learned that sentences taken in one breath fill the song with a freely flowing tone. In addition, attention was paid to single and clearly pronounced words. As a result, this song became popular among many pupils because of its range and formulation. In addition to developing singing skills, there are one-voice and two-voice exercises, as well as short singing exercises in the seventh grade. Regular exercises aimed at developing listening skills, focusing on singing exercises based on notes, have a great impact on the development of pupils' musical and singing skills. They are given 5-10 minutes per lesson. During the school year, mainly the simple singing skills of the previous year are repeated, and then they are strengthened and learned to sing.

Pupils will be given approximately the following tasks.

1. Repeat the music, saying the names of the sounds the teacher sang;
2. To recite the tonic, then the three-tone tonic of the song heard; Determining the structure of the melody.
3. Find the three tonic tones of the song written on the board, tell the structure and tone of the song, determine their duration,
4. Determine the size of the songs listened to, or the instrumental piece
5. Sing a series of domajor sounds according to the teacher's instructions
6. Sing major strings from "Do", "Re", "Fa"
7. Determine the intervals from seconds to octaves (small and large seconds and thirds, quarters, fifths, sextets, septims, octaves)

8. Write a short simple dictation.

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