



MEANS OF ORGANIZING MUSICAL EDUCATION IN SECONDARY SCHOOLS AND ITS MAIN ESSENCES

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ABOUT ARTICLE

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Abstract: Thanks to independence, our country is undergoing radical positive changes in the socio – economic and political spheres. The processes of spiritual recovery taking place in our society, education of young people in the spirit of a national idea, recognition of the masterpieces of our national spiritual, cultural heritage are being built on the basis of promoting the use of high-level, modern information technologies.

INTRODUCTION

It remains an important scientific and pedagogical task to study the possibilities and state of use of the national spiritual, cultural, musical heritage, in terms of the pedagogical, spiritual and moral educational tasks assigned to them.

Along with many positive changes in our republic, drastic reforms are being implemented in music education and education. New educational content based on state educational standards from music education, together with the musical and qualifications of teachers, provides them with observation, memory consolidation, figurative imagination, the development of such sensations as creativity, independence, initiative artistic and musical taste. Therefore, the content of music education education implies adulthood at the level of a civilized person who can inherit the national musical heritage of the younger generation, perceive the wealth of Universal Music. In this, the main goal is for students to learn the art of music with all its sophistication, mass musical activities: the artistic perception of music, the formation of skills for singing, dancing and creativity, both solo and collective. Also, providing the necessary conditions for the development of musical talent of students, increasing love and passion for the art of music, creating the necessary conditions for the development of the talent of students interested in the art of music, satisfying their artistic resources constitute the main task of music education.

At the current stage of development of the new Uzbekistan, it is important priorities to competently raise the younger generation and wisely use the possibilities of musical art in it. In this regard, the

decision of the president of the Republic of Uzbekistan dated February 2, 2022 "on additional measures for the further development of the culture and art sphere" has important tasks.

In general education schools, the main purpose of a music lesson is to instill in students the skills of learning the art of music under the laws of beauty and to make music education in them. This goal is aimed at the teacher to create musical-artistic taste and moral aesthetic feelings in students; develop their creative abilities; strengthen interest in music art in them and artistic extirpation in their musical activities; form music literacy education; music sets a series of tasks, such as generating an understanding that it is an expression of period, life, human feelings and dreams.

The educational essence of the content, effectiveness of the music education lesson largely depends on the special and general pedagogical training of the teacher. Literature on music pedagogy provides information about the various characteristics of a music teacher. In some cases, judging by the performance of the best musician, Hafiz or composer as a music teacher, an insufficient amount of pedagogical information in it is indicated as a negative side. On the contrary, having pedagogical knowledge and skills characteristic of all teachers, the activity of a teacher with a mediocre musical background as a music teacher is considered preferable. While in the process of musical life any people of music are named after the same musician, it is clear to all that they are a different-a different sound performer. For example, a tanburchi may not be able to play a gijjak, a Dutorchi flute. The creativity of the music teacher is that he acts as the author of the stsenaria, the performer and director of its artist for an hour of lessons. Therefore, there will be no exaggeration to say that this is a kind of "art" lesson in music.

Since the genres of professional music in the oral tradition are our national spiritual wealth, which has passed from mouth to mouth, teacher to disciple, it is necessary to study its various genres, to understand its ideological content, laws of structure, performance styles, specific base terms, differences in genres from each other and samples of other songs and songs. The question arises, "Who needs these things?" Of course, a group of musicians or musicologists should have access to such information. But what is the use that only those who choose the profession of music get used to these issues and learn for themselves?

Unfortunately, in some songs it is difficult to meet pleasant melodies based on educational deep content, vital logic. The text of some of the songs touches one's frustration at being too shallow. While criticism of songs, the text of which consists almost exclusively of repeating the title, is often seen in the press, they cannot be reduced.

While all of the factors that we have cited above have served as one of the specific, formative stages of musical education education, by today's independence, the presence of enormous opportunities will cheer us all up. Thanks to Istiqlol, in addition to giving us more pleasure and enthusiasm, the widespread use of "musical innovation technologies" within the framework of the demand of the modern era, the possibilities of the widespread use of Uzbek music today have expanded. That is why in the present dorulomon days there will be no exaggeration to say the demand of the period when every educator-teacher will contribute to the development of music education and deliver our Uzbek national classical traditions to students-youth through "musical innovation technologies".

The educational subject of music education serves to form the spiritual, artistic and moral education of students, to cultivate creative skills, sophistication and artistic taste for the implementation of national pride and patriotic education, to expand the circle of thought, to educate independence and initiative. The requirements for the content of the educational science of music education are formed from a complex of theoretical and practical activities, which determine the following topics.

These topics are carried out in the course of the lesson by means of both theoretical and practical training in the following educational activities.

1. Listening to music,
2. Sing as a team,
3. Music literacy,
4. Music creativity dance art and hokazo.

The main essences of music education lessons and their implementation are determined by the following.

First, certain topics of the lessons come from the main topics set for each quarter and help to understand a certain essence of music in the course of lessons.

Secondly, listening to music, singing and music Savoie training are not considered an independent part of the lesson, but as a musical activity that reveals the topic of the lesson.

Thirdly, in order to make the topic of the lesson interesting and increase educational efficiency, new musical activities are used, such as dancing and musical rhythmic movements performing on bats and instruments, going to music and striving for musical creativity.

In a music education lesson, all activities are essentially interconnected at the time of a particular topic, as a result of which a logical whole of the lesson is formed. No matter what type of activity the class has, the work it uses in its practice is studied and new concepts are formed about its characteristics, genre, structure, performance, etc.

Therefore, the musical sphere does not consist only of the styles of the nota savodi, but also a complex of general musical knowledge concepts that compose the general musical sphere of knowledge of students, that is, musical forms, genres, musical instruments, performing arts on instruments, the creativity of instrumentalists, folk composing music their differences, local styles of National Music, Classical Music and, most

Moreover, in fulfilling the requirements of the current period imposed on the lesson of music education, the music teacher should be a highly cultured creative and sought-after person who is sincerely fond of his profession and children. A music teacher should have sufficient knowledge, skills and experience from the theoretical and practical fields of musical art. That is, he must act as both a player and singer, and as a music theorist and literary figure.

After all, music expresses the life of people, their feelings and desires in a specific artistic language and actively affects the feelings of a person. In a word, the art of Music Studies, describes and expresses life.

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