

DEVELOP STUDENTS' ABILITY TO WORK ON THEMSELVES

N.Xujayeva

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Abstract: *This article describes the theoretical and practical basis for developing students' self-study skills in music lessons. Music culture classes focus on the importance of activities in students' regular self-study, music literacy, listening to music, and group singing as students increase their musical knowledge.*

Keywords: *music lessons, self-study skills, activities, performance skills.*

The level of development of any society today depends on its proper organization of educational work, attention to science and culture. Education is already a priority factor in determining the global prestige of society, the future of the nation.

In developing students' self-study skills in music lessons, they must first inculcate in students the essence of musical knowledge and concepts, the importance of music pedagogy, the importance of performance and training in musical development. Musical activities play an important role in developing self-improvement skills. Practical activities play a crucial role in music education. Among these (singing, playing, dancing, performing various movements, etc.), group singing (choir) plays a leading role, because the student at the same time controls his voice by following the gestures of the singer and conductor, o ' Coordinates his performance with the audience and the singer, at the same time understands the musical tone and artistic images of the work, understands the logic and enjoys the art, constantly develops vocal and choral skills in the singing process and implements it on a scientific basis. one of the decisive goal tasks is to consolidate the scope of knowledge.

The subject of "Music Culture" taught in secondary schools plays an important role in the spiritual, artistic and aesthetic development of students. Conscious performance of melodies in music lessons, their theoretical foundations, the history of creation, authors, methods, character, genre features, structure and similar features, the formation of skills to work on themselves and on this basis. serves to learn the approach.

Transforming music as a whole, in terms of theoretical and practical performance, plays an important role in the future activities of students. Therefore, music teachers are required to have a high level of knowledge of music theory and methodology. Understanding the content and essence of musical, musical-theoretical knowledge, which must be mastered in the course of each topic in the course of the lesson, the means of expression of music (expression "language") to get acquainted with the musical literature leads to the acquisition of the necessary concepts, musical imagination, figurative feeling [2]. As far as we know, "music culture" classes are based on several activities. These activities include singing (as a group), listening to music, and music literacy, which will focus on providing students with the knowledge and understanding they need to master the program and textbook. At this point, we would like to briefly dwell on the educational and pedagogical tasks of music literacy.

The main goal of music literacy activities in music culture classes is to help students master the theoretical (elementary) rules of music, that is, the means of expression associated with the writing of notes. The pedagogical activity carried out in the activity of music literacy contributes to the formation of students' musical thinking and musical outlook, musical memory, musical perception. In this activity, students learn about the history of the creation of a musical work, the means of expression of music, rhythm, meter, scale, register, mode, tempo, note path, note lengths, pitch, counting, creators, performers. zlates.

When the pedagogical goals set in the lesson, the musical activities are carried out in an integrated manner, the process of self-improvement through the acquisition of musical and music-theoretical knowledge by students is effective.

Here:

- development of musical abilities;
- Improving students' musical comprehension skills;
- development of singing skills (vocal chorus);
- study the basics (elementary rules) of music theory;
- development of musical q-abilities by feeling the rhythm of music, performing appropriate actions;
- The formation of creative thinking in the student in the process of acquiring musical-theoretical knowledge;
- Through the ideological and artistic content of music, the formation of a musical worldview, aesthetic and moral education of students is achieved. As a result, students learn the basics of contemplating music.

Methodological conditions for the development of musical, musical-theoretical literacy of students in the primary grades in the formation of students' skills of self-study in music lessons, based on the analytical results of experimental work, secondary schools in the process of music lessons. Forms and methods of improving students' theoretical knowledge, skills and abilities were identified. The basic foundation and pedagogical goal of music literacy activities in primary school music lessons is achieved through a literate analysis of melodies and songs about singing and listening on the themes of the quarter and year given in the new programs.

In elementary school, music literacy is taught in the following stages:

1. Children's attention is drawn to the main means of expression of music - melody registers, tempo, rhythm, dynamic symbols, note marks, lengths, note lines, clits and others.
2. Knowledge of the rules of sound tuning and singing, teaching to follow the rules of clapping and playing musical instruments.
3. The role and importance of the creators of a musical work, such as "composer or composer", "performer", "listener", the necessary information related to the ideological and artistic content of the studied work through the practice of music literacy to learn. [4, 109].

When these pedagogical goals set in music lessons are implemented in the integrity of all musical activities, the process of developing students' ability to work on themselves is effective.

For example, consider a single singing activity. Before teaching a song, the teacher talks about the creators of the song. Part of music literacy here is music history. The notes and lyrics of the song being studied are written on the board. Then a song is played on a tape recorder or performed by a teacher. We find ourselves listening to music on our own. After listening to the song, the teacher uses the teacher to determine the genre of the melody and the means of expression. Here we turn to the knowledge of the analysis of musical works.

Thinking, attention, memory, musical listening, and artistic and emotional uplift play an important role in this process. The sciences of pedagogy and psychology emphasize that these things are directly related to all types of development of musical, artistic and theoretical skills and abilities in children, and the whole educational process is unimaginable without them. One of the main ways to strengthen and develop memory in music lessons is to organize lessons based on the principles of simple-complex, bottom-up.

Listening to music also plays an important role in developing students' ability to work on themselves in music lessons. It is expedient to cover the content of its theoretical and practical bases as follows.

An analysis of the views of teachers with extensive experience and research in music pedagogy has shown that the lessons in the system of music education and upbringing, especially music lessons from the 1st grade, are methodologically sound. While the structure, artistic and ideological content of the works to be listened to and their relevance to the characteristics of children's age and the influential performer are crucial in the organization of music, the process of listening to music can be at the following stages:

1. Introductory speech of the teacher about the work to be listened to (in this case, the students are told about the genre of music, its structure, authors, the history of coverage of the work.)
2. Listening to music performed by a teacher or by technical means.
3. Simple musical and ideological analysis of the listened work with dialogue, discussion and debate.
4. Identify students by asking them short questions to help them understand and understand music.
5. Listen to the piece of music again and make a final conclusion about the students' general impressions of the piece.

Music literacy is important for students to develop self-improvement skills.

The essence of practical experiments on the content of pedagogical activity aimed at improving the musical-theoretical literacy of students in the practical application of methods for the formation of students' self-study skills and the development of musical-theoretical literacy in music lessons. Ways and results of the implementation and implementation of work on the basis of the developed experimental program, a number of criteria and recommendations that determine the effectiveness of the process of developing students' musical and theoretical literacy.

Collaboration between teachers and students in the music education process is one of the most effective aspects of education. In class, students sing in groups, listen to music, and perform actions appropriate to the music. In doing so, they experience a variety of emotional experiences. Conducting lessons in an interesting, diverse way, using a variety of tools, increases the chances of students acquiring knowledge, skills and abilities, the ability to work on themselves, relatively easily and without difficulty. The analysis of the music education system and the generalization of the experience gained so far set the task of introducing new types and methods of music lessons.

Modern and educational requirements make it necessary to organize music lessons on the basis of modern pedagogical technologies, to form in students the skills of self-study in music lessons. we found it necessary to dwell on the following types of lessons according to their psychological and physiological characteristics. This is because playing lessons in the primary grades as much as possible in a playful way will increase the activity of the students and make them perform the given tasks with interest. For example, when the topic of musical instruments is covered, students are given cards with pictures of different musical instruments. The teacher uses a tape recorder to play a melody

played on a musical instrument. Pupils use the cards in their hands to show how the piece is played. Active students are evaluated and encouraged [4, 109].

As you know, any piece of music is a work of art. Performing it at the level of a work of art requires thorough knowledge, high skill and performance skills from the musician. As the teacher develops the student's skills to work on himself, it is also important to develop the skills of performance, in which case the teacher must first instill in the student a love for the instrument. To do this, from the very beginning it is necessary to include in the repertoire works that sound as good as possible, that the reader likes, and that increase the desire to learn them. When working on a piece, it is important to make sure that each bar produces a good sound from the very beginning, because the volume and quality of the musician is one of the main criteria for the artistic expression of the performance. Artistic expressiveness plays an important role in the performance of Uzbek folk instruments. No matter how high a musician's performance technique is, he will not be able to make a good impression on the listener if he does not reveal the artistic features of the work. Such a work has a dry, lifeless, soulless appearance. To do this, the musician must know his instrument well and master the expressive properties of the bars, be able to use them as needed, as well as be able to create and control the collected sound of a clear melody. should be.

It is very difficult to acquire such skills and it takes some time. In practice, there are musicians who have a high level of performance technique but cannot feel the melody. As the teacher engages the student, he or she should continuously cultivate the student's delicate senses, such as the ability to feel and perceive music, in each session [6,63b].

Each melody, each instrument has its own characteristics and capabilities. The colorful features of the instruments allow them to play unique works. That's why every musician should know his instrument well.

All the methods of performance, from the dynamics of the melody to the use of each bar, serve as a means of artistic expression, that is, the state of the word, the quality of the sound must be constantly monitored. Special attention should be paid to the development and development of the student's musical consciousness, memory and sense of rhythm, as well as the ability to hear, without studying the melodies of a particular curriculum during the study period. To do this, the teacher can take a creative approach to the teaching process, carefully monitor the students and find different ways to achieve the goal. Here are some of them:

1. The teacher performs a work for the student, analyzes it together and explains to the students the artistic aspects, reveals the content more clearly, that is, adapts to the student's worldview and feelings. figurative comparison of sentences.

2. Listen to the melodies and songs on the magnetic tapes with the students, discuss and analyze it, or compare 2-3 different performances of the same piece on the instrument and explain their differences, disadvantages and advantages.

3. To study and play any work of Uzbek folk melodies with all students in the oral tradition without notes, if possible, in addition to the curriculum.

4. Performing and listening to concerts within and outside the educational institution. After the concert, of course, the teacher analyzes the performance of the concert and shows the good performances to the students. However, experienced teachers and talented musicians say that the most important factor in mastering the performance of the work is the ability to perform the music as explained by the teacher. It is through this process that unlimited respect for the teacher, interest in the profession and aspiration emerge.

5. Listening to and analyzing performances of other folk instruments at a concert or on magnetic tapes, not just Uzbek folk instruments. Listening to the same work performed by Uzbek folk

instruments and comparing and analyzing the possibilities, means and features of their artistic expression. [5,49].

Here we will focus on the performance of some Uzbek folk instruments.

Uzbek folk instruments are diverse and differ in their performance capabilities, functions and structure. In the formation of performance skills through regular self-study skills, first of all, students should be introduced to these instruments and learn to play the instrument perfectly, taking into account which instrument they have a strong desire to play. It is necessary to go.

The *dutar* has a soft sound, the noxious skull is carved or ribbed, the relatively long and thin handle is attached to it, and the long handle is attached to the skull with a thin lid. There is. Typically, there are 13 curtains that form a complete non-chromatic sound series with a range of more than two octaves. *Dutor's* two silk strings are tuned to a quartet, quintet, or unison (octave). The main method of execution in *Dutar* is scratching. At the same time, the richness of the *dutoars*, the use of the right hand and fingers are also developing. *Dutor's* works are characterized by a double texture. The Afghan *rubabi* (also known as the Bukhara *rubabi*) has a unique shape and is a percussion instrument. The upper bouts featured two cutaways, for easier access to the higher frets. Typically, only 4 curtains are attached to the bowl on a thick handle that is aligned with the bowl part, and the rest are glued to the wooden lid with chopsticks. The *rubab* usually has 5 main strings (including unison adjustable 1-2, 3-4 double strings) and 10-11 resonant wire strings attached to the side ear (ear). When the strings are tuned to the interlocking quartet, the resonant wires form seconds that rise step by step. Although the range is in the range of two octaves, Afghan *rubab* is used almost exclusively by professional folk musicians, soloists, and as an ensemble in Bukhara, Uzbekistan [3,17].

The methodology used in the system of didactic requirements for lessons should be clear and understandable. Use of methods, ability to organize the lesson, mastering the methods of team, group and individual work, taking into account the individual characteristics of each student in the course of the lesson, management of music culture lessons creates the basis for regular operation.

It is obvious that the formation of students' skills of self-study, mastering musical-theoretical knowledge and, in the process, the acquisition of skills of reading notes, singing according to notes, depends primarily on the professionalism of the teacher, organization, organization, management of lessons, planning, effective use of effective work methods, effective influence on the development of students' general musical, musical-theoretical skills of reading notes and singing according to the note. Based on such pedagogical requirements, students will have the opportunity to develop a real musical culture and vocal and choral singing skills. This is the essence and essence of the modern requirements for music education and upbringing today.

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