

THE PROCESS OF MUSICAL EDUCATION IN GENERAL SECONDARY SCHOOLS

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Abstract

The essence, content and general description of the process of music education in general secondary schools, the process of music education is the formation of the general and personal foundations of human musical culture, the process of music education, the way to acquire certain musical knowledge, skills and abilities directed paths are provided.

ПРОЦЕСС МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ В ОБЩЕОБРАЗОВАТЕЛЬНЫХ ШКОЛАХ

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Аннотация

Сущность, содержание и общая характеристика процесса музыкального образования в общеобразовательной школе, процесс музыкального образования - формирование общих и личностных основ музыкальной культуры человека, процесс музыкального образования, способ приобретения определенных музыкальных знаний. Обеспечение качества образования в общеобразовательных школах

UMUMIY O'RTA TA'LIM MAKTABLARIDA MUSIQIY TA'LIM JARAYONI

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Annotatsiya

Umumiy o'rta ta'lim maktablarida Musiqa ta'limi jarayoning mohiyati, mazmuni va umumiy tavsifi, Musiqa tarbiyasi jarayoni inson musiqa madaniyatining umumiy, shaxsiy asoslarini shakllantirishi, musiqa o'qitish jarayoni, muayyan musiqiy bilimlar, malaka va ko'nikmalarni egallashga yo'naltirilgan yo'llari taqdim etilgan.

The XXI century is a period of development on every shelf of the social life of the state, society, humanity. Today it has become one of the fundamental principles of our time that surround us, in which we must focus on the changes that are taking place

around us, that is, the reforms that are being carried out to further improve our cultural-educational, economic-social and everyday lifestyle. Scientific research and research carried out within the framework of science is of particular importance in the development of the spiritual consciousness of our youth, the development of high thinking, acute potential and maturation with a broad worldview. One of the most important aspects of comprehensively ensuring the stability of prosperity, peace of each country directly depends on the level of knowledge of individuals living in this society. We can see that all developed and developing countries of the world have become the main concept of the state educational system in order to improve the educational process and bring it into practical life, so that their people develop their knowledge, skills and skills, each person can find their place in life, develop their own life. knowledge and skills. In particular, the fact that a number of studies are being carried out in this area in our country, music pedagogy is the laws of the educational and developmental processes of a person's musical education. Each of these processes has its own and unique characteristics. The process of musical education is aimed at forming the general, personal foundations of human musical culture, and the process of teaching music is aimed at acquiring certain musical knowledge, skills and skills. The process of musical development is associated with the overall growth of the musical culture and musical abilities of each individual and their mental and physiological capabilities. In the history of music pedagogy, there are ancient sources associated with the emergence of man on Earth, the formation of pedagogy, the emergence of music culture as a human way of life. The development of music pedagogy dates back to ancient times and continues to the present day: the ancient world (Egypt, Syria, India, China), Ancient Greece, Rome (Easter, Socrates, Democritus, Plato, Arastu and b.). Ancient Khwarazm, Iran, "Avesto", ancient Turks – Hunnu, Turkish Khaganate, Arab Caliphate, Quran Karim, Hadiths, Renaissance, medieval East (Farabi, Ibn Sino, Kaykovus, Maroghiy, Jami, Navoi, Kavkabi, Darwish Ali and b.), folk, classical oriental music formation, singing, singing, big singing, epic, status, Khorezm note writing. The emergence of note writing in Europe (Guido Aretssoli), the formation of pedagogy as a science (Jan Amos Komensky, Pestalotsi, Disterverg, and b.1973).), the age of classical music (Bach, Gaidn, Mosart, Beethoven and b.), Jadid pedagogy, their new-style schools (Munavvarqori, Behbudiy, Fitrat, Chulpan, Avloniy, Zafariy and b.), the" teacher-disciple " system of music education (Abdulaziz Rasulov, Master scholar Komilov, Yunus Rajabiy, Turgun Alimatov and b.), world General, children's music education systems (Karl Orf, Zoltan Koday, D. Kabalevsky and b.), World Schools of professional music education (K. N. Igumnov, A. B. Goldenweiser, G. G. Neugauz, L. S. Auer, A. I. Yampolsky, P. S. Stolyarsky and b.). Formation of special music education in Uzbekistan. Tashkent, Samarkand, Fergana people's conservatories. Oriental Music School of Fitrat in Bukhara (1921).

Organization of secondary and higher special music education. Republican special music college named after Hamza, State Conservatory of Uzbekistan and their professors and teachers. 30 research and Training Institutes of music, pedagogy. Forms of general musical education. Modern achievements of music education and education. Modern music education system in Uzbekistan. The musical development, upbringing and formation of personality are the main topics of the section general foundations of music pedagogy. The musical development of a person is manifested as a process of the formation and formation of one whole of his musical abilities and musical culture. Musical development is a comprehensive improvement in the innate and acquired, quantitative and qualitative changes in the physical, mental and spiritual development of a person's musical culture. In this process, the issue of musical heritage is of significant interest. In one or another musical activity, the succession of musical abilities and talent counted from poorly studied problems. However, from the history of music, we know many musical dynasties in which the profession of music passed from parents to children. The study of heredity is engaged in the science of genetics. This is a very complex process, according to genetics, the characteristics of an organism are encrypted in the genetic code through which they are transmitted. To man, both external features and internal features pass through the offspring. The relationship of music pedagogy with physiology, psychology, genetics, cybernetics and informatics can bring many benefits in the study of issues of musical inheritance transition. But the emergence of talent, genius musicians in a number of generations depends not only on heredity, but also on the environment in which they and their parents lived and were brought up. In pedagogy, the environment is understood as the educational reality around, under these conditions a person develops, his personality is formed. The preparation of a person for life, for work, the musical formation of a person is carried out on the basis of compliance with the norms and rules of morality, responding to certain national cultural, musical traditions adopted in this society. In this sense, for example, Eastern music differs from Western music, the music of 31 different peoples of the world has its own national characteristics, etc. However, unlike language, music is understandable to everyone, has an international (International) character. Basically, the musical formation of personality through the means of musical art of different peoples is also of an international nature. Of great importance in the musical formation of an individual is the period when a person begins to actively think about his own musical upbringing and improvement. He himself actively forms his own personality. A person goes through a number of age stages in his musical development. The study of the general characteristics of a person's age is engaged in a special field of psychology – young psychology. In the most general view, age stages such as preschool age, school age, adolescence and social maturity are distinguished. On this basis, it is possible to indicate the following Age periods and educational

institutions in accordance with them: preschool age 1. First childhood-up to 3 years old; 2. Took a preschool period-3 years old (kindergarten, small group); 3. Preschool period-4 years old (middle group of kindergarten), 5 years old (senior group), 6 years old (preparatory group). School age 1. Junior - (I-IV) primary school. 2. Middle (junior) – (V–IX grade) base (middle) school. 3. Senior (adolescence) – (grades X–XI) academic Lyceum or vocational colleges. During these age periods, the musical development of the individual goes through different stages. In infancy, in infancy, in the first year of life, it is more associated with the “Alla” song that the mother says, as well as the musical environment that surrounds the child. In the second and third years of his life, when a child begins to walk, he is able to repeat some musical and song sentences after an adult. At this age, rhythmic hearing begins to actively develop, which allows the child to express music with special rhythmic and dance movements. At the age of three, when the child “begins to realize his “I”, in tense situations where his desires and demands such as “I myself” are expressed, parents begin to think about the possibility of making him attract to music. The preparation of the child for placement in a home school of music is carried out in private sessions with a music teacher and music sessions in kindergarten. In the first grades of elementary school, the child's voice is still weak, his breath is short, he seems to be “talking” more than singing the lyrics. Therefore, it is necessary to choose songs with short sentences and bright expressive content for the little ones, which will give them attention and interest in relation to the song. The juiciness of the instruments, the versatility they still perceive as “noise”, the chords and sounds they contain, which they do not yet realize. However, nevertheless, the teacher should work on breathing, humility, gentle voice, legato and introduce elements of versatility into singing as a team. The next tense period in musical development is adolescence (12-16 years). This is characteristic of age-related changes in the voice (mutation), age-related changes in the vocal apparatus. Usually, the period of sound mutation is 13-15 years old. In girls, the period of mutation begins earlier and goes unnoticed in boys, in boys the vocal cords become much larger, due to which sound disorders are clearly noticeable. The sound is lowered and coughed up with the addition of a chest resonator. Singing was previously considered harmful during the mutation period. But, the modern theory and methodology of vocal education proves that singing, taking into account tessitura and range during mutation, has a positive effect on the natural age-specific change in the voice. In pedagogy, adolescence is considered a difficult period, since adolescents are dominated by a nihilistic tendency, the denial of everything, especially educational influences. During this period, a natural process of personality formation takes place. The teenager himself must be sure of this or that appearance, compare it with himself, in this way, know what he is capable of, how to fit snugly in this life. The next age period is the period of adolescence, music Lyceum or music college, directly related to the choice of the

future profession. During this period, educational work on vocational guidance of students begins to take on great importance. The fact that the individual is aware of the world, perceives, understands himself and the human relationships around him, and manifests an inimitable individuality in himself in the process of interaction, and also makes certain aspects of these processes related to age and gender appear, allows us to return to the conclusion that in general the individual is a social being living in society. That is, from the moment he is born, he is surrounded by similar people, and his entire mental potential is manifested in this environment. Because, if we pay attention to the history of human development, without talking yet, a human child falls into the circle of beings similar to him, and only then becomes an active object and subject of all manifestations of social communication. From this point of view, the place of each of us in society, when and under what conditions it appeared, the psychological mechanisms of our integration into society are one of the important tasks of science.

In the education of music, one should also not forget about the comprehensive – spiritual, moral, mental, labor, aesthetic and physical development of the individual. The musical-pedagogical process is the main topic that music pedagogy studies. In a broad sense, this process covers the entire system of music education, while in a narrow, field-specific sense, it forms the necessary musical knowledge, skills and qualifications. As a system through which the musical-pedagogical process takes place, in a broad sense it includes the entire system of folk education – kindergartens, school, class, circles, houses of creativity, etc. The process itself is carried out in the interaction and unity of the educator and the educator. The main components of the musical-pedagogical process are considered the processes of music education and music education, which lead the individual to the processes of musical erudition, musical upbringing and internal changes in musical development. The musical-pedagogical process has its own laws, forms, stages, styles, general and special, solo and collective, theoretical and practical, concert and independent musical training. To determine the laws of the musical-pedagogical process, an analysis of all these connections is required. Taking into account these ties as a whole leads to their unity, dependence on the needs of society, the development of national and World musical culture. In the musical-pedagogical process, great importance is attached to the personality of the music teacher. Didactics of music is a general theory of music education and its teaching. The subject of study of music didactics is the content of music education, the process of teaching music and its laws. Music didactics as a general theory of music education and music teaching considers the general rules and laws inherent in teaching all subjects in music education. There are also methodologies or private didactics regarding the disciplines of music pedagogy, the following main categories of music didactics can be distinguished: the process of teaching music, the principles of teaching music, the content of music education, methods of teaching music and forms of

teaching music. The process of teaching music is the joint mutual action of the teacher and students towards a specific goal, in which music education, upbringing and musical development of the individual are carried out. At the same time, the task of musical education is especially specific to this process. The main components of this process are teaching (this is teacher activity) and reading (student activity). Without their didactic interaction, there will be no process of teaching music. The process of teaching music should firmly rely on the laws and principles of teaching music, which are based on the capabilities and musical talent of the student, which makes it possible to correctly select the necessary musical teaching repertoire. The principles of teaching music include the most important musical-didactic system of rules and requirements, the observance of which ensures an effective course of the musical educational process. In addition to the general principles of teaching (science, comfort, consistency, connection of teaching with life, exhibitionism, abstraction, awareness, activity, educational nature, thoroughness of knowledge and skills), the following special principles of music teaching should be observed: – the dependence of music teaching on the natural talents, talents and existing musical abilities of students in them; – one whole of the development of music, hearing, sound; – the interaction and unity of such aspects as emotional and rational, artistic and technical, form and Content; – Collective and solo musical training, the interconnection of musical and general educational disciplines; – the harmonious development of musical abilities (loudness of sound, rhythm, lad, timbre, strength, melody, versatility, clear performance, characteristic form of musical memory, sense of content). The content of music education consists of a pedagogical system of musical knowledge, skills and skills, the assimilation of which ensures the development of the musical culture and musical abilities of students. Musical knowledge is the accumulated experience of musical culture and its correct reflection in the human mind. Musical skills are special actions that are involuntarily conveyed in the art of music. Musical skills – the correct and effective use of existing musical knowledge and skills. The content of music education is seen as the implementation of a social order, in view of the pedagogical point of view of the requirements that society places in relation to what a musically knowledgeable person can know and achieve, what qualities he has. Music teaching styles pass from teacher to student, as well as through open master classes and instructional-methodological literature. Music is said to be a form of teaching, referring to the activities of a music teacher and students that are carried out in a defined and specific order. The main form of teaching music is a music lesson. In the special music education system, it is a one-on-one exercise in teaching the likes of playing a musical instrument, singing, conducting. In the general music education system, it is a music training (in kindergarten) or music classes (in general secondary schools), group training in special music education, in which music training is conducted for a certain period of time with

a group of students of constant composition, the same age and level of training, and on a fixed schedule. The teacher prepares all the necessary documents for the lesson, from annual and calendar plans, curricula, to lesson plans, synopsis and reports. In addition to the music lesson, there is the work of extracurricular and extracurricular music clubs, as well as concerts, musical performances, visits to museums, meetings with musicians, composers, evenings, holidays, discos.

In conclusion, the prospect of any society depends on its educational status, the composition and essence of the educational system in a new way, on the culture of education. Already, only the level of educational education is the only factor that ensures the future of society, the state and the nation, determines its prestige over the world

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