

WAYS OF TEACHING MUSIC THEORY IN MUSIC SCHOOLS

Aslanov Komil Akhrorovich (Senior Lecturer)

Bukhara specialized Maqom School named Abdurauf Fitrat, department of traditional instrument

Abstract: The article examines the importance of interest in music at all stages of the development of an individual's society, the scientific-theoretical basis of educating young people in the spirit of national ideals, and its theoretical foundations in the process of music education and historical aspects, the Uzbek people that have reached us, pedagogical issues of the history of art and spirituality in the culture of music were discussed.

Keywords: history, literature, art, politics, morality, philosophy, music, ud, dutor, arFanun, dumbira, circle, percussion instruments .

From the oldest petroglyphs and inscriptions created by the thinking and genius of our ancestors, from examples of folk oral creativity, to thousands and thousands of manuscripts kept in the treasury of our libraries today, they embody history, literature, art, politics, ethics, philosophy, medicine, mathematics, mineralogy, chemistry, valuable works on astronomy, architecture, agriculture and other fields are our great spiritual wealth.

Introduction. As we closely get acquainted with such examples of historical monuments, we will again be sure that the deep thoughts and ideas expressed in them, the philosophy of life, will surprise us even today.

Interest in music has acquired an essential meaning at all stages of the development of human society. At this point, the scientific-theoretical basis of the education of young people in the spirit of the national idea in the process of music education is meant to be implemented based on the analysis of the works of scientists who researched its theoretical aspects. Secondly, it is related to the organization of methodological works in this field and the clarification of issues of their use. The problem has been the focus of attention not only of political scientists but also of philosophers, historians, pedagogues, psychologists, and even fundamental scientists. In this regard, both East and West American scientists are the same some scientific works have been carried out.

Folk music art, creative styles of composition and composition, expressive means of music (music speech and tone), there are specific characteristics and laws of the art of music, such as the essence of classical music.

When listening to music, musical literacy and a person's general worldview, inner world, spirituality, and upbringing are the main factors and indicators.

Musical literacy is a process with a philosophical and educational essence, which is reflected as a form of artistic culture that exists in every conscious person.

The first information on musical literacy, means of musical expression, methods of recording musical sounds and music theory came to us from ancient sources.

According to historical sources, the roots of Uzbek music art are very ancient. Information in historical literature and archeological finds testify to this. When Alexander the Great

conquered Central Asia in the IV century BC (about 2400 years ago), the Greeks were amazed by the rich musical culture of our ancestors, the Sogdians, Bactrians and Khorezmians.

Their singers have enriched their musical culture by learning our ancestors' incredible and soulful songs, high-performance art, and various musical instruments. As a result, some of our musical instruments were used in the practice of European nations and spread in a new appearance (shape) and name (ud - lute, dutor, gutor - guitar, arganun - harp, etc.)[1].

Also, among the traditional instruments, the national dombira, kobiz, shepherd's pipe, sibizik, chanqobuz, circle and various percussion instruments were used in music practice in ancient times.

It is also known. By the 9th-10th centuries, Bukhara became a center of high art and science in the Samani state. During this period, world-famous scientists, poets and musicians appeared.

Our famous scholars Al-Faroabi, Ahmad Farghani, Abu Rayhan Beruni, Abu Ali ibn Sina, Abu Abdullah Rudaki, Abul Qasim Firdawsi and others made a significant contribution to the culture of the Middle Ages. Mainly, Al-Faroabi and Ibn Sina significantly contributed to the development of Eastern musicology.

Searching for new methods and tools in music education

The use of concrete events and examples to explain the inextricable connection between life and art, the content and meaning of music culture. In the implementation of these events, the development of serious training, continuous work on the subject, that is, the level of knowledge, culture, scientific literature, new programs, artistic he should go to the literature, theater, museums (incessantly) and improve the ways of raising his consciousness. It is important that the classroom where music lessons are conducted is tastefully furnished.

It should be equipped with technical tools, methodical demonstration tools, a piano instrument and Uzbek folk instruments, using a new program, drawing up lesson plans and using new technology. Thus, the purpose and content of all the activities of music lessons is to combine the lesson topics, connect them with lines, and integrate all parts of the lesson with each other.

The music lesson is distinguished from other lessons by its artistry, fun, and arousing children's creative pleasure, emotional feelings, and imaginative experiences. Therefore, the music lesson is, first of all, an educational lesson. Other with specific features in music lessons differs from classes:

He is involved in various activities related to music theory and performance:

- consists of elements of vocal-choir training, musical literacy, listening to music, playing a children's musical instrument, performing rhythmic movements.

Music differs from other forms of art with its means of expression, i.e. "language". If artistic literature is expressed by water, visual art by colors, dance art by movement, and music is expressed by means of melody created in logical sounds. If we perceive the above types of art through sight and hearing, we express music only by listening carefully. That is why mature musicians have become mature musicians.

1) Music is an art connected with a precise measure of time. That's why Therefore, if we don't tune in to the tempo of the performed music and listen carefully to every element of it, we will not be able to perceive the piece perfectly. When we listen to the classic work again and again, we feel its new artistic features.

2) Music has an active emotional impact on children, it evokes happiness and creative experiences. From a good, meaningful, and interesting music lesson, children will learn, get

artistic food, and leave with fun and happiness. So, the music lesson differs from other subjects with its active psychological influence. Also, the music lesson is closely related to other subjects. Fine arts, literature, mother tongue, mathematics, history, pedagogy, psychology, vocal, rhythmic and others. These will help to connect the music lesson with the book, to conduct the lesson in a meaningful and interesting way. Music class with its mixed class type is also different differs from science. The structure of the music lesson consists of 3 main activities: listening to music, reading music and singing in chorus.

In secondary classes, the lesson (structure) consists of 3 main activities:

- 1. *Singing as a choir.***
- 2. *Music literacy.***
- 3. *It consists of listening to music.***

In elementary grades, the lesson structure consists of 5 main activities:

- 1. *Singing as a choir.***
- 2. *Music literacy.***
- 3. *Listening to music.***
- 4. *Performing movements to the music.***
- 5. *Children play musical instruments.***

Because elementary school students tend to lose attention, have weak vocal apparatus, musical learning abilities, lack of movement, and are prone to homework. In this case, the structure of the lesson is not based on a stable structure, but based on the topic of the lesson, the achievement of pedagogical goals, and the lesson can start with any activity of the lesson. The purpose of this is to make students interested in music, to develop their musical abilities and to achieve a logical unity. So, in order to study in the content of the new program, the music teacher must be creative, have the necessary knowledge of music and singing skills.

Discussion and results. During the XI-XV centuries, the culture of the Uzbek people reached new heights. Especially during the time of the Timurids, Uzbek music culture developed at high levels. The services of our great scholars, such as Abdurahman Jami, Alisher Navoi, Mirzo Ulug'bek, and Zahiriddin Babur, deserve particular respect.

In the 16th-19th centuries, the art of music developed widely in the centers of knowledge and enlightenment, such as Samarkand, Bukhara, Kokand, Khorezm. In particular, the musical-theoretical treatises of Maulana Kavkabi Bukharai and Darvish Ali Changi were written at this time and gained great importance. During this period, the Shashmaqom series, one of our most helpful statuses, took a perfect form. Also, the art of epic writing was highly developed. Consequently, Uzbek music has two main directions - popular folk genres (children's songs, alla, yalla, terma, lapar, songs, lyrical and dance tunes) and ustozona (professional) music in the oral tradition (singing, big singing, epics, statuses) came to a decision.

In the second half of the 19th century, the Khanate of Turkestan was conquered by the Russian tsarist government, as a result of which the process of the influence of European music through Russia began on our musical culture.

These traditions have been formed over a long period, and they are inextricably linked with processes such as the way of life of our people in different conditions, labor training, folk ceremonies, traditions and holidays.

During the Soviet period, various changes took place in our music culture. For example, the European study of music (as a subject) was introduced in school education and music

schools, as well as theater and concert institutions were established. A compositional style of music creation was created, resulting in Uzbek composers flourishing. The children's music created in this style has gained attention.

At the same time, new possibilities of music's emotional influence - mood, poetic freedom, creativity, emotion, variety - began to form in the direction of composition.

The Uzbek national musical instrument orchestra includes instruments from Central Asia and even the Middle East - oud, Afghan rubobi, tanbur, dutor, flute, chang, kashgar rubobi, gijjak, Sato, trumpet, drum, kobiz, foil, circle, drum. etc., were introduced.

In Uzbek chants and songs, aruz form, ghazal, verse, rubai, mukhammas, etc., and various forms of simple, complex, mixed methods, national papers began to be used.

The Surkhandarya-Kashkadarya style of music means all the musical and artistic traditions formed over the centuries in the Surkhandarya and Kashkadarya regions. These traditions include labor sayings, seasonal ritual songs, shepherds' art, baksheesh art, folk art and much more.

They are composed of vocal and instrumental melodies. It should also be said that the origins of musical traditions date back to ancient times, and they appear in various situations, in multiple forms related to the people's lifestyle, in particular, in labor processes, customs and rituals held in family settings, public entertainments and celebrations.

Here, one can observe the processes of the new formation of the Uzbek national music school. True, a number of musical works created under the influence of Western music are also a cultural phenomenon arising from this process. In any case, modern musical performance styles are their own development began to pass from the beginning of its period and this situation continues to this day.

Today, in the direction of these methods, in the first quarter of the "Music" lessons held in general education institutions (for example, in the 7th grade), Surkhandarya-Kashkadarya and Bukhara Samarkand, in the second quarter of Khorazm and Ferghana-Tashkent, in II-IV quarters of Shashmaqom, Khorezm maqams and Fergana-Tashkent maqam roads are taught.

Along with popular statuses, we can observe the enrichment of music performances due to the innovations added by performers.

Artistic evaluation of each piece of music, its deep perception, and aesthetic pleasure are considered important here.

In this matter, it is impossible not to recall the following thoughts of President I.A. Karimov: "Later, in art, there has been an increase in the number of indecent scenes shown on TV, cinema screens, and in the media, promoting absurdity and immodesty, and sometimes even moral depravity. All of us - no matter where, in what position we work, our society.

We must firmly oppose such forms of aggression that violate humanity and moral beliefs. I believe that such an attitude will be acceptable to our public and our people"[2]. During the years of independence, wide opportunities were created in our country for the comprehensive development of all types of art. This, in turn, is the responsibility of intellectuals to instill in the minds of our people, especially the youth, love for the Motherland, loyalty to the country, and devotion to responsibility to inculcate his ideas in effective and impressive ways through artistically elaborate and perfect works. In addition to all cultural and educational activities, effective use of musical educational tools and organization of events that raise the outlook of young people and provide them with spiritual and spiritual nourishment are of great importance.

Conclusion. Pedagogical issues of the history of art and spirituality in the Uzbek folk

music culture that have reached us today show their relevance as an important scientific problem in the field of pedagogy. Therefore, it is of scientific importance to study scientific research, works, rich experiences, and analyses conducted in this direction.

References:

1. Каримов И.А. Юксак маънавият – енгилмас куч. – Т.: "Маънавият", 2008. –80-б.
2. Иброҳимов О., Садиров Ж. Муסיқа. 7-синф учун дарслик. – Т.: Ғулом номидаги адабиёт ва санъат нашриёти, 2001. –16-б.
3. Омонуллаева Д., Иброҳимов О., Ёрматов Ш. Муסיқа. 8-синф учун дарслик. – Т.: “Ўқитувчи”, 1995. –80-б.