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A NEW APPROACH TO VOCAL-CHORAL SKILLS

Botirova Xilola Tursunbaevna*

*Acting Associate Professor of the faculty of Art History,
Andijan State University,
UZBEKISTAN

ABSTRACT

This article explains how to set the tone and shape the sound when singing correctly. It outlines the steps that need to be taken to develop singing skills. However, in addition to the above qualities, the singer must also know how to comprehend the song. The song should be full of sincere feelings of the performer, it should come from the heart. A song that is memorized and sung in a dry way, that is, without the feelings of the performer, does not reach the heart of the listener.

KEYWORDS: *Song, Skill, Art, Singer, Education.*

INTRODUCTION

It also increases the aesthetic impact of a song number what instruments are used in a song, and how well they are chosen,

Instruments should be appropriate to the nature of the melody and the music in general. For example, M. Burhanov was the first to add lyricism and sincerity to the song. The melodic performance is also an important factor that has a positive effect on the aesthetic power of the song.

Harmonious good performance and it's vigor, high technique are one of the conditions for increasing the aesthetic impact of the song on the audience. The lyrics and the ideological content of the song are a powerful tool for aesthetic education. It is a tool that affects not only the emotions but also the mind, arouses feelings of compassion, stimulates thinking, creates a variety of spiritual assessments, that is, helps to educate the audience morally and aesthetically.

Among the elements of the structure of singing skills, the artistic features of the song, such as language, style, rhythm, and poetic perfection, are also of great importance. Sometimes the melody of a song is good, but also if it is performed flawlessly, its lyrics are far from perfect, and

it is characterized by inconsistency of form or absurdity of content. Such songs do not satisfy the audience, but irritate them.

There is another important element in the system of singing art, which is the pleasant performance of the singer, and this element also ensures the aesthetic effect of the song. However, singing is more important than performing. As a result, a well-tuned song loses its value due to the singer's inaccuracy, sometimes incorrect performance.

What is a singer's skill? In our opinion, this skill is first and foremost about having a good voice, being able to control it, a high level of performance technique, a pleasant timbre. But even with all this, some singers can't really impress their listeners. However, in addition to the above qualities, the singer must also know how to comprehend the song. The song should be full of sincere feelings of the performer, it should come from the heart. A song that is memorized and sung in a dry way, that is, without the feelings of the performer, does not reach the heart of the listener. So, the sincerity and enthusiasm of the singer is one of the necessary conditions for the high influence of the art of singing in the aesthetic education of the people.

Each real singer has his own style of performance. The great singer Caruso said, "There are as many ways to perform as there are singers. But these particular tracks, even if used correctly, may not be suitable for all other singers." Thus, when all the elements in the structure of the art of singing are sufficient, this art serves as the most important means of educating the general public in the spiritual and aesthetic spirit.

All the elements of the art of singing form a whole, and even the distortion of one of them reduces the aesthetic value of the song and the level of impact on the audience.

Now, let's look at song as an art genre. The songs reflect the spiritual world, life, history and whole life of the people.

The themes of the songs are rich and varied, and include love, joy and worry, aspiration, honoring greatness and heroism, narrating historical events, and so on.

The songs express people's attitudes, views, feelings and worldviews towards life.

Many songs in our country are translated into Uzbek. Songs of other nations are also sung and listened to. Russian, Ukrainian, Belarusian, Kyrgyz, Kazakh, Tajik, Turkmen, Azerbaijani, Indian and other national songs are popular in Uzbekistan.

Songs have a strong place in the life and work of the people. They are the faithful companions of the people at all stages of their historical development. The song is important not only for expressing the feelings and aspirations of the people, but also as a very effective educational force.

The songs help to "build and live", encourage and lead to "labor and energy".

It is known that the songs of all nations have their own theme and ideological direction, and each nation expresses this theme and ideas in its own national form. In this context, we will consider the songs currently performed in Uzbekistan and express their role in the spiritual and aesthetic education of the general public.

The repertoire of Uzbek singers is rich and diverse. This richness is reflected in the diversity of themes, genres, melodies and performances.

Let's look at the themes that characterize the richness and diversity of Uzbek songs. The theme of patriotism and love for the Motherland is widely used in the songs of the Uzbek people. The songs praise the unparalleled heroism, courage, endurance, strength, will, confidence in victory and other qualities of our people, born of sincere, deep, boundless love for the Motherland, the desire to protect the Motherland and preserve its freedom.

These songs are characterized by high patriotism, enthusiasm, civic lyricism and deep emotion. That is why they play an important role in educating students in the spirit of patriotism. The educational power of these songs is that they truly and deeply express the feelings and aspirations of the people, have had a great aesthetic impact on people. The songs have become a powerful educational tool, especially as they affect people's minds and emotions.

The patriotic theme is reflected in the songs created at all stages of the development of the republic.

Patriotic songs are full of enthusiasm, lyricism and civic spirit. During this period, many songs about the Motherland were written in Uzbekistan. The "Song of the Motherland" written by M. Burhanov in the poem Shuhrat became a lyrical anthem honoring our Motherland. Many warm words can be said about songs D. Zokirov's "Flourish my dear Uzbekistan", S. Boboev's "The land of sun", A. Muhamedov's "Live long, free motherland".

M. Ashrafi's "My Uzbekistan", H. Izamov's "My Glorious People", S. Hayitbaev's "Flowers of Uzbekistan" are created in the traditional style of Uzbek folk lyric song. The most important features of such songs are lyricism, freedom, deep emotionality. These features correspond to the spirit of folk music and the character of our people, which is distinguished by its love of poetry, poetry and music.

S. Yudakov's song "Dear Uzbekistan" based on the poem by A. Mukhtor has a special place among the songs about the Motherland. It is a wonderful song that combines poetic text, music and rhythm. It reflects the development of our republic, peaceful labor, the labor of a happy, full-fledged man who strives for great heights.

A. Mukhamedov's songs "Beautiful Fergana" composed by the poet P. Momin, I. Hamroev's "My Uzbekistan" are the most popular songs about patriotism.

Songs about Tashkent, the city of international friendship and brotherhood, are also included in the series of patriotic songs.

In general, the theme of patriotism in the art of singing in Uzbekistan is very broad and comprehensive. If patriotic songs glorifying Uzbekistan are performed by singers with high skill, they will play an important role in educating workers.

The theme of labor is widely and comprehensively covered in the works of Uzbek composers and poets. Such songs reflect the hard work and respect of our people. It is said that labor is a source of happiness, joy, a measure of social wealth, a means of increasing the welfare of the people, an important factor in the prosperity of the country.

Songs praising work and hard work are also important in educating people, especially young people, spiritually and aesthetically.

The songs express the beauty and glory of the creative and selfless work of our people.

The theme of the art of singing is rich and multifaceted. It has a wide range of love themes. This topic is ancient and at the same time always young. It has existed throughout the history of the development of Uzbek singing, from the oral works of our past generations to our current lyrical songs.

Folk musicians and singers have written many songs about women's freedom and their new, happy lives. These include "Girl's Word", "Curly Hair", "Free Girl" and so on.

Composers of Uzbekistan "Poems", "Seven girls" based on the poems of A. Muhamedov's poet Polat Mumin, "Dongdor qiz" based on the poem of the poet Kamtar, many songs, such as "Heroic Girls", "Song of the Collective Farm Girl" by M. Kosimov, are about free women.

We have listed above the main, leading themes of the art of singing in Uzbekistan. But the issues of life expressed in the songs are not limited to these.

Modern songs cover and express all aspects of the life of the peoples of our republic, their feelings, life and spiritual world. This requires increasing the popularity and educational value of the songs. There is no doubt that the educational potential of songs is the result of poetry, music and singing.

Concert activities of TV, radio, cinema, variety, philharmonic, ensembles, amateur choirs and singers' groups, lectures-concerts, as well as concerts of representatives of music culture of other republics and foreign countries are the main ways to use the art of singing in the spiritual and aesthetic education of the working people. All these ways form a certain system of spiritual and aesthetic influence on each person and on our people in general.

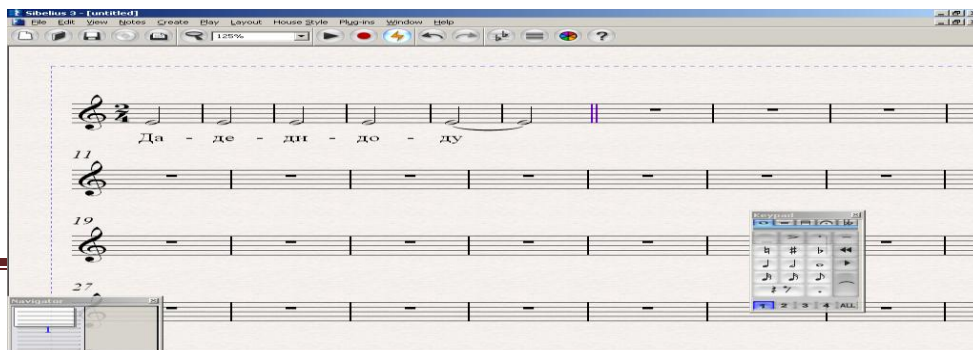
Experimental work was carried out with students of 2nd "A" class, and below they read the song "Diyor Madhi" with music by N.Norkhodjaev, poem by H.Rakhmat, which was held with them in the II quarter. We refer to the development of the training process.

1. Voice adjustment exercises.

Voice adjustment exercises begin with controlling sitting position. When sitting, one should keep body straight and hands on ones knees without leaning on the chair.

The breath is inhaled through the nose without lifting the shoulders (as if smelling a flower) and exhaled through the mouth. This exercise is repeated several times. After that, one will learn breathing techniques while singing musical sentences (Exercise 1).

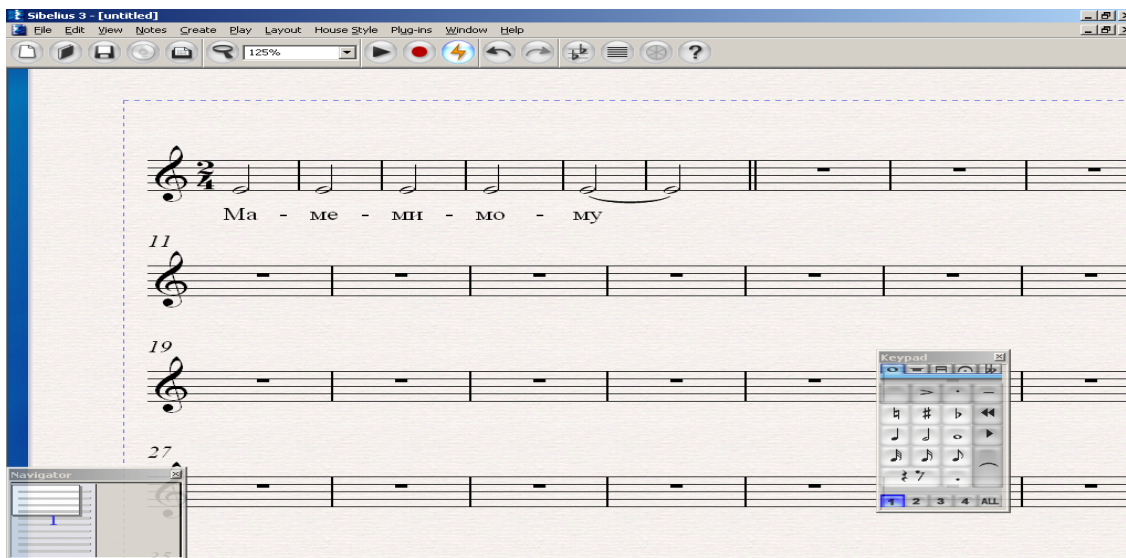
To breathe



They are taught the rules of singing in unison, listening to their friends perform in a soft voice, not breathing between words.

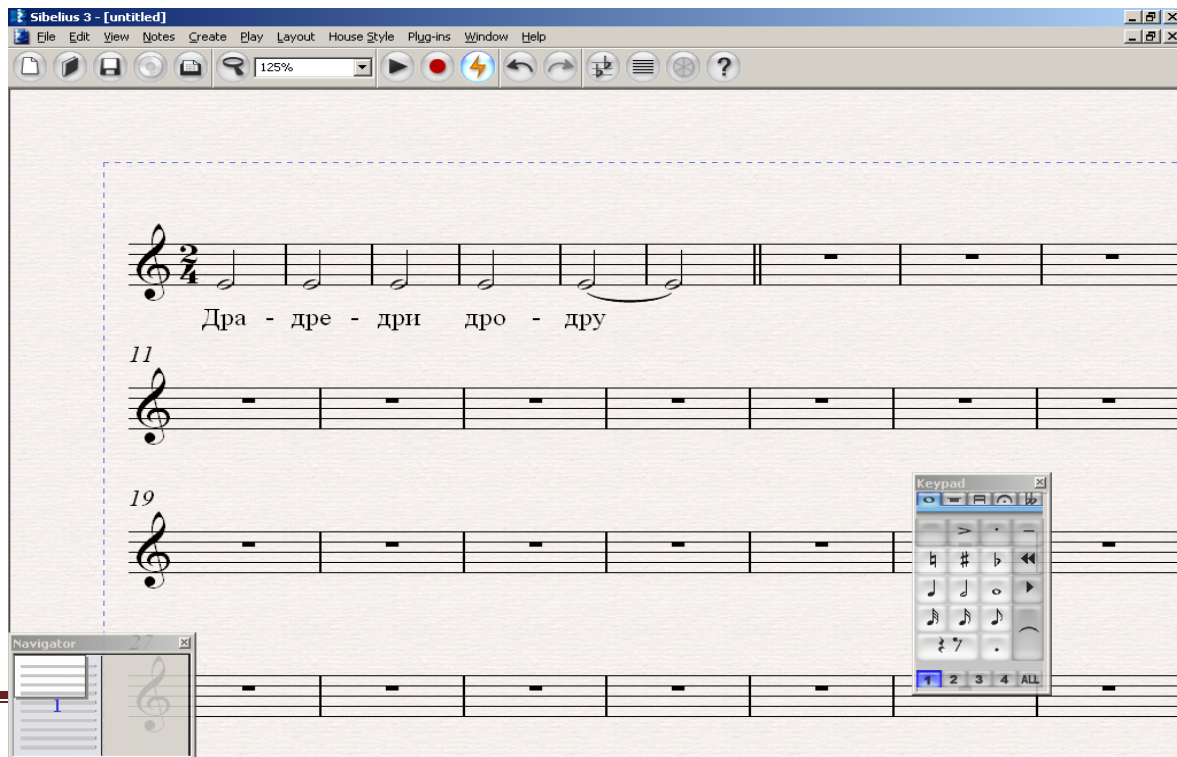
Vocal sounds should be performed in a clear, resonant, high position (Exercise 2).

To pronounce vowels correctly (Exercise 2).



The screenshot displays the Sibelius 3 interface with a musical score for Exercise 2. The score is in 2/4 time and features the lyrics "Ma - me - mi - mo - my" under a melodic line. The interface includes a menu bar, a toolbar, a Navigator window, and a Keypad window.

Consonant sounds should be sung short, clear, and understandable (Exercise 3).



The screenshot displays the Sibelius 3 interface with a musical score for Exercise 3. The score is in 2/4 time and features the lyrics "Дра - дре - дру дро - дру" under a melodic line. The interface includes a menu bar, a toolbar, a Navigator window, and a Keypad window.

A variety of fun exercises can also be used to achieve clarity, clarity, and purity of pronunciation (Exercise 4).

It cannot be heard unless the exercise or song is sung in pure intonation. To achieve pure intonation, it is first necessary to achieve pure unison. Pure intonation or word is divided into 2 types, harmonic and melodic. A harmonic word is a simultaneous performance of vertically structured chords or sounds. Melodic sozesa means pure and clean performance in major or minor tones of horizontal intervals (Exercise 5).

Melodic

Harmonic

It is sung in the form of a gamma stokatto in a melodic state to develop diction and articulation (Exercise 6).

Singing in two voices develops students' ability to hear harmoniously. Exercises start with simple elements and become more complex. The exercises are sung in the form of a solfeggio with the names of the notes (Exercise 6).

Sibelius 3 - [untitled]

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до до ре ре ми ми фа фа соль соль ля ля си си до

Navigator

Keypad

Sibelius 3 - [untitled]

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до до ре ре ми ми фа фа соль соль ля ля си си до

Navigator

Keypad

Particular attention should be paid to the phrases of the two-part part of the song in refrain. Only when the first and second voices have a clear intonation can they be switched to two voices together. Repetition of phrases without choir to achieve accuracy will be a factor in achieving better results.

After completing the above steps, the text of the work will be worked on. It is important to note that the words in the text are pronounced according to the rules of diction and articulation.

O- na -Va- tan er- ta- si, Ke- la- jak- ning me- va-
si, Bi- lim, hu- nar e- ga- si

Once the tone and text of the work have been mastered, work is done on its artistic aspects, such as character, dynamics, and rhythmic features. Care should be taken to ensure that other activities in the lesson are relevant to the content of the work being presented. The use of this work as an object of movement in the rhythmic movement activities of the lesson also ensures a more effective work.

Also, during the internship, I conducted experimental work in grades 4 "A" and 4 "B" on "Development of children's voices in the performance of choral works." In doing so, I conducted separate vocal and choral exercises on each child's voice. In order to successfully develop the characteristics of the voice of adolescents, it was necessary to resort directly to professional guidelines for the formation of choral and vocal skills.

An important way to develop your vocal skills is to take the right breath to sing. Students usually considered it the right way to breathe by raising their shoulders and chest to sing. They also quickly exhale and become accustomed to singing with the rest of the breath.

The following conditions must be met in order to breathe properly:

1. Get into the habit of not lifting shoulders while breathing.
2. Inhale not only through the nose, but also partially through the mouth.
3. Don't hold breath too much or too short.
4. Be able to focus breath on a musical phrase.
5. Breathe mainly into the abdomen.
6. Hold breath.
7. To be able to use the breath in a formal, economical way.

8. Be able to breathe with your classmates and start spending it at the same time.

In order to use their breath properly, students had to take into account the phrase they were singing. The breath vibrated freely in the vocal cords and was directed toward the mouth. It is important to avoid choking and making a muffled sound.

An important aspect of directing the breath to singing was to be able to form the words to be sung in the mouth. Proper pronunciation of vowels and consonants through the teeth, lips, and tongue is also important in singing. It is recommended to pay attention to the following important aspects of sound formation:

1. Know that singing aloud is an important part of sound production.
2. Consonants in short and sharp pronunciation.
3. Be able to spell words correctly.
4. Getting used to the free flight of the breath while providing sound flight, and so on.

4 Singing as a group, which is one of the activities typical of music lessons, played an important role in the development of singing skills of students in grades "A" and "V". During the group singing, all students had the opportunity to sing at once. And that gave the students a world of joy. As they sang together with all their classmates, the students felt the power of this union. Singing in a choir was a pleasure for people of all ages.

Like all human beings, children's voices are not always the same. Much depends on the mood, health and well-being of the students. That is why when they sing a certain note, the first one is noticeably lower, the second one is louder and the second one is more stable. In this case, the set of pronunciations is called a natural tuning. The piano has a certain agar-toned note that does not tend to decrease or increase. That is why the tuning of this instrument is called a flat tuning.

Because children's voices are as natural as adults', there were some shortcomings in the pronunciation of the intervals.

Choir experts with many years of experience have shown that it is necessary to use certain intonation features to pronounce intervals.

He proved that it is possible to pronounce the intervals in the process of singing by following these rules.

To sing melodic intervals correctly, it is recommended to sing their stages as follows:

1. All pure intervals should be sung in a stable manner on both stages of the pure-1, pure-4, pure-quintet, and pure-octaves (i.e., down and up notes).
2. All small intervals small-2, small-3, small-6, small-7 The first stage of the intervals was stable, and the second stage was reduced, that is, striving downwards.
3. All large intervals were sung by the 1st stage of the large-2, large-3, large-6 and large-7 intervals, and the 2nd stage was sung by raising.

The major and minor scales were also sung mainly in accordance with the above rules.

One of the most important elements of the choir is the ensemble, which is derived from the French language and requires all choir members to sing together.

Melody is the most important means of musical expression. Musical melody is like human speech. Man expresses his emotional state to others through the tone of speech, the tone of speech is expressed through the pitch, lowness, vibration, weight of the voice. the tone takes on a whole new artistic quality. The tone of human speech is the basis of the artistic language of music and serves as a means of expressing the composer's attitude to reality in music. Centuries of experience in the field of speech have created a person's musical sensitivity and perception, the ability to comprehend music.

The collaboration of teachers and students in the music education process is used as a specific aspect of education. Students sing in groups, listen to music, and perform musical activities. Students share experiences, emotions, successes and failures. The teacher, with his teaching methods, makes a great contribution to the formation and development of musical abilities in students. Music culture classes have a number of tasks for the teacher.

The analysis of the music education system and the generalization of its positive aspects allowed to develop new types of music lessons.

The use of new pedagogical technologies to make music lessons more interesting with the challenges of our time is yielding good results. To make the lessons more interesting and uplifting, we offer the following types of lessons.

Concert lessons, quiz lessons, interview lessons, competition lessons, orientation lessons (using illustrative material), "around the table" lessons, self-awareness lessons, defense lessons, picture gallery lessons, the smart and the merry. Each of these courses has its own structure, function, and methodological basis.

The most widely used types of courses are:

1. Organizational lessons.
2. Mixed lessons.
3. Dominant (one type of activity in the class - singing, listening to music, music literacy, musical creativity is superior to others).
4. Control lessons.
5. Complex lessons.
6. Interview lessons,
7. Defense lessons.
8. Closing lessons

Music teachers base their choice of repertoire on specific styles. These methods include:

1. Explaining the content of musical works is one of the most important methods Because the reader cannot comprehend the work if he does not have an understanding of its content, requirements, and means of expression. This style requires them to take into account their cognitive abilities and to complicate the work as the possibilities increase. From simple to

complex, from known to unknown, the effective use of visual aids is a means of ensuring the comprehensibility of musical works. For example, in the lesson "Working on the means of expression" on the work "Diyor Madhi" (music by N.Norkhodjaev, poem by Habib Rahmat) the tempo (Andantino), dynamics, strokes (ligato, nonligato) and information about the role of the piano accompaniment in revealing the content of the work makes the lyrics even more impressive. With the help of Habib Rahmat's text, the content and essence of the idea of a perfect man can be fully revealed.

2. To focus on the development and upbringing of students' spiritual world of musical works. Any musical work requires students to cultivate mental thinking in their mental activity, to observe the peculiarities of things and events in life, to determine its boundaries in relation to human life and lifestyle, as well as to understand everything. requires the ability to evaluate the place of an event in life. This requires constant attention of students, attention, observation, attitude to spiritual and cultural life, knowledge and skills. Like any other art form, music has the potential to develop a unique spiritual worldview. In particular, many examples of folklore (alla, lapar, terma and yalla), patriotic musical works written by composers, arouse the feelings of teenagers about the Motherland and make them feel at home. and increases love for national values. It also develops aesthetic taste, that is, the ability to feel and understand beauty. In this way the moral qualities are settled in their thinking. The manifestation of this principle is closely connected with the scale of educational influence, which consists in the nationality of musical works, their essence, which motivates them to love and protect the Motherland. This approach makes it necessary to include in the curriculum the knowledge that develops students' attitudes to reality through music and develops their skills system.

3. In visual works of music, although the content and essence are conveyed through artistic means, the artistic image of the idea embedded in those melodies is still visible. Demonstration plays an important role in the musical perception of adolescents. The use of musical instruments, teaching aids, and computers facilitates musical comprehension. For example, equipping a music room with specialized visual aids, equipment, pictures and photographs, the use of recorded musical illustrations in the process of mastering musical works gives positive results. The main source of the exhibition is the use of existing opportunities for students to visualize the artistic images that express the ideological ideas inherent in the content of the work.

4. Relate musical works to the topic of the lesson. Musical works are systematized within a specific topic and are aimed at imparting musical-theoretical, practical and ideological knowledge to them, helping to develop their worldview and knowledge, making it much easier to understand the content of the lesson. For example, in the process of imparting theoretical knowledge about the natural major and the natural minor lads , it is easier to master by analyzing the current musical work, identifying signs of alteration, showing the relationship of steps, stable and unstable sounds.

5. Adapting musical works to students' real cognitive abilities. This method is primarily based on the theoretical and practical knowledge acquired by primary school students. If they have the theoretical foundations of music in the educational process and the level of norms set by the standards, then it will be easier to work on them. Students' ability to learn realistically is also closely linked to their age and personal mental characteristics. Of course, the chosen work should be appropriate to the age of the student and should be aimed at increasing their interest. There are

some works that help students to think independently and use their abilities to develop their singing skills. For example: “Vatanginam” (My lovely motherland) music by A.Mansurov, poem by P.Mumin, music by F.Alimov “Ahillik - dostlik” (Solidarity-friendship), poem by P.Mumin, “Song of young soldiers” Jalil's music, S.Barnoev's poem, R.Abdullaev's "Navruzqoshigi" (Navruz song) , Nazarmat's poem, etc. are among such works. Musical works usually express the social and spiritual environment that is familiar to students and directly surrounding them, as well as events related to their daily activities in such a way that they develop ideological thinking, and attention to the situation requires them to be, increases their spiritual wealth. As a result, students' ideological thinking expands. It is known that the idea described in almost all musical works is familiar to students. For this reason, musical works, while expressed through a variety of artistic means, are always in tune with the students 'explicit musical cognitive abilities. In addition, the emotions and experiences that are familiar to students are enhanced by the music.

6. The method of gradually complicating the selection of musical works is important. For example, the use of educational and pedagogical works for students is in the form of development from simple to complex, musical works based on theoretical knowledge, systematized, requiring thinking, comprehension and drawing conclusions are recommended. These works are recommended not only in terms of performance, but also in a structured form that evolves in content.

7. A way to increase student engagement in learning music. This style is determined primarily by the interest in folklore, composition and various areas of art. Because at the heart of any activity lies interest. Through curiosity, the student strives to develop. Striving is a mental state of a person, it is a way to look from the unknown to the known. Only when the selected pieces of music are of interest to the students will they become active. Interest is inextricably linked to the level of complexity of the chosen work, cognitive abilities, and relevance to the scope of theoretical knowledge.

By working on the content of the piece of music being studied, students begin to understand the nature of socio-political and economic events in life.

The formation of students' singing skills depends in many ways on the effective use of Uzbek folk customs and traditions. Because through them, the student, on the one hand, acquires musical-theoretical knowledge, on the other hand, is brought up ideologically. Traditions, customs and values are a key factor in educating students in the national spirit and developing their thinking. The use of holidays, customs, and values in daily life as a means of education allows students to instill a deeper spirit of respect and devotion to national ideas. Most importantly, as students perceive the content of an idea through artistic means, it is possible to explain the essence of the first ideas and views of our ancient ancestors.

By singing, students learn the secrets of art. The use of artistic means is primarily related to the perception, thinking, and worldview of students. In particular, musical works in the form of concise form, deep meaning of life, artistically harmonious, patriotic spirit can quickly attract the attention of students on the themes of peace, development of the homeland, family, parents, friendship, brotherhood. . Through such works, the student learns to observe, compare, and justify events.

The artistic means are rich in educational and didactic possibilities as they cover almost all spheres of spiritual life. Therefore, it is possible to use a wide range of musical genres in the comprehensive education of students. Musical works provide information about the spiritual and cultural relationships in life. Through this, one feels the supremacy of spirituality.

Singing helps students to understand figurative logic and musical language. They also instill in students a love for their homeland and encourage them to cherish its material and spiritual riches. Therefore, it is expedient to make effective use of its educational potential.

The patriotic music created by Uzbek folk composers depicts the attractive nature, ancient lands, rich culture, Uzbek reality of our ancient and sunny Uzbekistan. evokes a sense of nurturing beauty.

Singing has a special value in cultivating in students important features of national character and national spirit. It is important to note that since students do not yet fully understand the many events and relationships in life, they need to choose a repertoire that is interesting, ideologically influential, and theoretically understandable. Otherwise, students will be left in the lurch and tired of studying music.

Ideological education has social, economic and aesthetic significance in human life. The social significance of ideological upbringing is that a person lives in the midst of direct human relations, in constant contact with all ideological influences between people. This complex system of relations between them is called "Life". So, the idea is a guarantee of the existence and continuity of human life. But at the same time, man is the main force behind the change of ideas. He can enrich the spiritual life with his mind and intellect.

The economic significance of ideological upbringing is that since man is a part of society, his economic needs are also met through the material wealth of the country. The basic means of human existence are economic and spiritual. Thus, the economic development of the country is a guarantee of the improvement of spiritual life. Man's use of material wealth, his influence on spiritual wealth, makes ideological education not only a socio-economic, but also an aesthetic necessity. Because when a person enjoys beauty, his heart opens and his creativity develops. Therefore, approaching spirituality on the basis of ancient folk traditions increases its aesthetic value.

Based on the above, the following conclusion can be drawn. Today's demand sets specific tasks for schools in the field of music and aesthetic education:

- students understand the beauty of nature, works of art;
- formation of aesthetic taste and emotion;
- to pass a full understanding of the concept of beauty in life;
- formation of artistic creativity in students;
- Teaching students to bring beauty into their lives, their activities, etc.

It is important to study the psychological basis of music education for its successful implementation. In our lives, music has entered every home. Since the theme of music has its own character and does not cover all aspects of man and reality, it first of all expresses the inner

spiritual world of man, his feelings and moods. Unlike art and sculpture, music creates emotions and moods, not perceptions of the world. In music, emotions are not the real feelings of life, they are selected, cleared of random moments, and understood in terms of specific dreams. Music is able to reflect all the colorful glitter of the state of human emotions. It can express the most complex emotions, the most delicate experiences and moods. Music is about time, covering the ups and downs of experiences.

Music, along with the emotional aspects of the inner world of man, can express the spiritual world as a whole, creating his mental and will power, a holistic image. It also has the ability to express the characteristics of the mental system, to create states of national spirit. In the works of great composers, the uniqueness of the features of the mental system, the state of emotions and the ability to reflect reality, which is characteristic of a nation, is obvious. Folk music plays an important role in the process of reflecting the national spirit in musical instruments.

One of the characteristics of students' emotions is that they are related to a particular situation, that is, the emotional experiences that occur in children occur only under certain conditions. Therefore, the most important condition for the development of their aesthetic sense and musical culture is to create conditions that interest them. As students listen to a piece of music, they become more emotionally aware of the different sounds, means of expression, character, and mood of the music, the genre of the music they hear, and the ability to distinguish between classical, pop, or other music. In other words, their musical tastes take shape. The taste of music, the degree to which extracurricular and extracurricular activities are organized in the formation of the musical worldview, the living conditions of students, the family environment and the family's attitude to music, the attitude of parents and other family members to music. important in the verse. When a person perceives something, one of the senses comes to the fore in relation to what is being perceived. For example, when drawing, the visual organ is the main organ, and when listening to music, the auditory organ is the main organ. Several sensory organs may also be involved in perception. Such perception is an example of mixed perception.

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