

METHODOLOGICAL POSSIBILITIES OF ACQUAINTANCE WITH A PROFESSIONAL GENRE OF FOLK ORAL ART IN LESSONS OF MUSICAL CULTURE

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Abstract

Demonstration of folklore as a professional genre: in the process of teaching folk songs, epics, lapar, yalla, allas, the work of developing the ability to hear them, the work of educating is complicated. Because at this age the period of mutation increases.

The article describes the methodological possibilities of introducing the professional genre of folklore in the lessons of music culture.

Keywords: music art, genre quality, process, musical perception, creative feature, music art, music literacy.

Introduction.

Introduction to the professional genre of folklore in the lessons of music culture is carried out with the help of programs, plans, samples of folklore, audio recordings and practical exercises. It should be noted that the process of teaching music in the upper grades is completed. In it, the knowledge and skills acquired in the lower grades are deepened, improved and generalized. In particular, listening to music independently from the artistic point of view, mastering it perfectly, and learning new songs independently will be the end of teaching you to take an active part in the musical activities of our lives.

The main part.

According to the physiological and psychological nature of high school students, attention is stable, worldview is developed. Sound formation is uneven. They will have the ability to think independently, create stories, make music albums, essays, class corners, and visual aids. Using these creative features of the students, the teacher can assign the task of preparing visual aids on the art of music, music literacy (i.e., examples of folk oral art, pictures of performers, writings and life, creativity). He can also commission albums by famous composers. Demonstration of folklore as a professional genre: the process of teaching folk songs, epics, lapar, yalla, allas, the formation of the ability to hear them, the work of educating is complicated. Because at this age the period of mutation increases. Especially in boys, the sound register decreases by one octave as it thickens in the vocal cords. As a result, reading and voice coordination are disrupted, and sometimes children are unable to pinpoint intonation.

At this point, the teacher should explain the convenient ways to sing. During the period of mutation, children's psyche changes day by day. With this in mind, the convenience aspects need to be increased. Or it's fun to sing examples of folk oral art together in lower voices. The sound range is from the first voices (Do1-Mi2) to the 2nd voices (Si-Re2). Experiments are needed to ensure that the sounds are

distributed correctly during the mutation, that the sounds come out evenly, and that there are no difficulties. The selected samples should be of heroic, lyrical, Uzbek folk songs, interesting for students to learn. Some songs can also be taught solo. When singing, it is necessary to achieve dynamic signs, tempo, artistic performance. In the upper grades, musical literacy can be based on prior knowledge and given examples of music, such as singing on a note, intervals, measurements, dynamic symbols, parallel major and minor, folk lads. Musical examples can be found on the basis of listening to music from singing works and on the example of Uzbek folk songs.

They also need to analyze the form of the piece of music, the form of folk songs and epics. Listening to music becomes a bit complicated. Because the main part of the lesson takes place during the listening process. They should have knowledge such as folk songs, maqoms, spiritual style of classical folk music and be able to think independently. Listening to music artistically, independently, understanding it perfectly, introducing it to the structure of music, music literature, literacy, new songs, teaching them knowledge about their importance in our lives. This is because the worldview of high school students will be developed, but the formation of sound apparatus will be uneven. They will have the ability to think independently, compose a story, write essays on music, hold class corners, hold events, and make visual aids.

The teacher should use these creative features of the students to assign tasks related to the art of music. However, in the work on the methodology of showing folklore as a professional genre, it is necessary to teach folk songs, to be careful of their voices in the process of sound tuning, to determine the methodically correct direction. Sometimes it is necessary to talk to children, invite parents and ask the doctor to consult about the health of the child. Because in the upper class, the mentality of children is changeable. Prior to the mutation period, the structure of the vocal apparatus in boys and girls was similar, and they did not differ much from each other. During mutations, however, their voices change, and in boys, the sound register decreases by one octave. In girls, the register remains in place, the voice is louder, and the softness of the timbre is almost preserved. Therefore, the mutation is active and noticeable in boys, and calm and smooth in girls. As a result, some boys find it difficult to sing. Sometimes they sing loudly.

During this period, the voices of boys begin to gradually shift to the voices of men, and the voices of girls gradually to the voices of mature women. In boys, the vocal cords become thickened, red, and swollen. As a result, the range is shortened and singing on the upper curtains becomes more difficult. Cases of rapid fatigue occur. Teaching boys and girls to sing during a period of mutation requires responsibility. Songs should be adapted to the vocal abilities of children and their voices should be carefully taught throughout the lesson. Thematic separation of voice parts and singing in 2 voices is an important means of sound education. There are also changes in children's discipline. Emotional changes Harmonic changes in the body cause a decrease in interest in the lesson. During this period, the teacher must skillfully connect the content of musical works with our lives, through which the education of moral beauty should connect the content of the lesson with other disciplines. works and listens to music. Relying on the knowledge and skills acquired in the lower grades and life experiences gives good results. The methods of teaching folklore do not differ much from the general methods. In the selection of music, the content is much more complex. Students will get acquainted with Uzbek folk songs, maqoms, classical songs, yalla and lapars, local styles of folk music, learn the content and history of the structure. They sing classical songs, sing maqoms and enjoy the masterpieces of Uzbek folk music.

I - quarter: "Acquaintance with musical styles of Kashkadarya, Surkhandarya, Samarkand-Bukhara oases".

II - quarter: "Acquaintance with musical styles in Fergana-Tashkent and Khorezm oases".

III - quarter: "Maqom - Shoshmaqom".

IV - quarter: "Khorezm maqom, Fergana Tashkent maqom yollari".

In order to make an artistic and ideological impression on the studied works, it is expedient to study them on the basis of a certain theme. Such topics can be related to the types of performance of musical

laws on the basis of one or more lessons and the specific content that is its means of expression. For example: "Lad nima", "Local music styles", "Maqom", "Big song genre", "Shoshmaqom".

While the teacher arranges the selected musical works in a certain order, the range of sound, passion and pleasure, preparation in the field of music and singing should be taken into account so that the students do not damage their voice during the mutation period. The basis of music education for students is singing. When singing, it is important to take care of the voice and special exercises, that is, unaccompanied exercises in parts of the fifth or octave scale between the low-pitched or high-pitched sounds of the trinity. When choosing music and singing as a team, it reinforces all the theoretical information gained from the field of music during the rehearsal process. An important role in the process of teaching a song is played by the teacher expressively performing the work, a short interesting figurative introduction to the work, conversations about the genre of the work and the means of expression. During the 7 years of study, as a result of working in the field of music, students become literate, able to consciously analyze music, listen to major musical works on radio and television, listen to music lessons, concerts, participate in amateur art clubs and truly love music. become human beings.

Music is taught in general education schools as an education for students, especially as an integral part of aesthetic education. Because music is directly emotional, it actively engages children in the range of experiences and thoughts expressed in the play. That is why music has the ability to speak to thousands of people at the same time in the language of emotions in the language of the human heart.

By its very nature, music depicts people's lives, their attitudes toward themselves, different realities, and other inner experiences, through the painting of different sounds, through artistic images. Music is an important means of educating with the ability to have a strong impact on human emotions.

In general education schools, including primary school, music aims to perform the following tasks:

1. To arouse students' devotion to music, to develop their musical ability, sense of rhythm, musical reading, attention, imagination and artistic taste of memory.
2. To improve the spiritual image of students, to teach them to see, feel and master the beauty of sounds, nature, human behavior. and the inculcation of higher feelings, moral concepts, such as the feeling of internationalism, the active participation in life. Nurture intolerance to life in relation to tastelessness, ugliness, ignorance, lowliness, and other negative qualities.
3. To develop students' artistic abilities. Bringing beauty to life, reading, cocktails, and behaviors. Being able to add beauty to everything around you.

Although there is an increase in the number of music teachers in the primary grades, as well as in the primary school teachers, there is a lack of music teachers. Therefore, it is necessary to seriously establish music education in the departments of primary education methodology of institutes, to retrain existing and beginning class teachers of schools with insufficient music specialists in professional development courses. It is also advisable for primary school teachers who have no special knowledge of music to work independently with music experts.

It is known that music lessons include the following main parts.

1. Singing and choir performance.
2. Teaching music literacy
3. Listen to music.

These three parts are closely intertwined, and their commonality determines the overall quality of the lesson.

1.Singing - choral performance as a basis of music lessons is also unique in that it is performed with the active participation of students. The process of singing takes place in complex psychological and physiological conditions. The lower positive pleasure centers of the brain are activated. Children

develop a high artistic mood. It also improves the general singing skills of the vocal cords: the vocal cords, the breath, the jaws, and the lips.

Educational use of songs It is recommended to choose works that differ in terms of theme and description, taking into account the age and musical abilities and vocal abilities of students in each class. From the repertoire of songs intended for study to the Motherland, its nature, animals, various holidays associated with the labor and life of our people, seasonal songs in various genres, the theme of morality should be given a wide place.

The selected songs are in a variety of genres and should include lyrical songs, humorous mutaiba-style songs, children's folk songs, songs suitable for children's games, marches and waltzes.

The choir will also teach works of Russian and foreign classical composers of the fraternal republics, as well as samples of songs of the peoples of the world. To better absorb the ideological, moral and aesthetic content of the songs taught, it is recommended to use thematic methods such as thematic introduction, ethical conversations, questions and answers, reading aloud, picture analysis, drawing in notebooks, thematic pictures, cutting and pasting pictures from old newspapers and magazines. is done.

Musical works live for a certain part of an infinite amount of time during performance and express the development of a person's inner world, feelings and thoughts due to the duration of this time, expressing the most subtle changes in a person's emotional state.

In order to understand the language of literal magic music, one must be literate in its means, in its simple rules.

What are the means of musical expression, what is the language of music that can express the whole inner world of a person with the help of sound?

One of the main means of expression in music is melody. A melody is a Greek word meaning to sing a song. The melody corresponds to the Uzbek word maqom, and hereinafter we call it maqom. The possibilities for expressing status joy and eternity are immense. The great Russian composer V. Rakhmaninov said that maqom is the main basis of music, maqom itself is music. Status is figurative thinking through sounds.

The status itself cannot exist without rhythm, rhythm is the formation of sounds in time, in time. Rhythms of music are distinguished by their separate structure and expressiveness. Rhythm accuracy is a means of not only making it easier to sing and move in the same way, but also a means of empowering the people. In order to understand music deeply, it is necessary to study all its means of expression, theory, notation system. 1. The richness of the artistic influence of music excites the human mind, forces us to observe the development of musical images, to think about the events that have taken place.

That's why it's important to prepare students to love real, realistic music and listen to it specifically. In true music, all its means of expression are used. Music uses all the richness of language.

As music develops in the process of its performance development, it is necessary to learn to listen to music in order to feel the music deeply. While the ideological conclusions drawn from listening to music are not as clear and concise as the conclusions drawn from books, the power of the ideological content of many musical works is enormous.

The great composer of the twentieth century D. Shostakovich spoke about the great importance of music education, addressing young men and women: - "Love and learn the great art of music." This art will reveal to you a whole world of lofty feelings, pleasures, ideas. It will make you spiritually richer, purer and more harmonious, and thanks to music you will find in yourself new, previously unnoticed forces. You will see life in new colors and paints. Music brings you closer to the ideal of the most harmonious human being who is the motto of our society.

Mysterious and magical music exromini has three doors. From the first door enter its creative architects-composers. Through the second door enters the performer who narrates his fame. The hearing comes

through the third door. Here we are talking about giving the first generation of music to listen to through the third door of the music house.

In order to understand and accept musical works, it is necessary to have a certain readiness to listen to music and get used to listening to it. After all, not all children want to listen to music sincerely. That is why the task of listening to music at school is to instill in children a love of music, to develop musical imagination, to introduce them to the world of musical sounds.

Is it possible to learn to be interested in music and love it? Experts will answer as possible. Because a lot of kids have an interest in music, and that interest hasn't gotten in the right direction yet, it's an untapped interest. It is necessary to arouse and develop this interest in them. It is clear to musicologists and music teachers that if children live in close contact with music, their mental state will be more meaningful, and the world of intellectual thinking will become more harmonious.

You may ask why there are hours of listening to music, and whether there are radio and television broadcasts to listen to music. The answer is that radio and teleconcertes cannot replace the hours of listening to music. Because even if the concert broadcasts play a greater role in the musical maturity of the public, it is not possible to conduct thematic training. In addition, the music in the concerts weighs heavily on the children and they are distracted by too many sounds and impressions.

It is not possible for children to listen to a piece of music that has caught their attention over and over again, with the exception of a special children's song show. Some experts say that music concerts in concert halls distract children from the crowd, the personality of the performer, the equipment of the hall, and that children cannot listen to the content of the music.

In one case, this is not the same conclusion for children. It is possible that some children will be fascinated by a particular piece of music or a certain performer at such concerts and will turn his future path to music.

Thus, the purpose of music lessons in primary schools is to introduce children to the world of planned and step-by-step music. To do this, the first step is to engage children in music, to constantly promote music and to start learning it.

Conclusion.

Music teachers have a difficult task to attract the attention of students, to convey to the students the musical works that are suitable for the class, to create a warm atmosphere, to be sensitive to the music teacher. They should also take into account the individual musical potential of each class. Given the above, it can be said that music is more difficult than hours of listening, which requires knowledge from the teacher.

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