

Ways to Strengthen the Theoretical Knowledge of High School Students through Computer Technology

Qobiljon Toshtemirov

Lecturer at the Department of Music Education, Faculty of Art History, Andijan State University

Article Information

Received: October 13, 2022

Accepted: October 22, 2022

Published: October 28, 2022

Keywords

Music culture lessons, musical heritage, musical consciousness, musical knowledge, musical terms.

ABSTRACT

In order to study and summarize the existing experience in the aesthetic education of students based on the teaching of Uzbek folk and musical arts in the lessons of music culture, the lessons of advanced teachers were observed, taped and videotaped. was recorded.

The article discusses ways to strengthen the theoretical knowledge of high school students through computer technology.

Introduction.

Musical activity is an integral part of all our educational work, and its role in the harmonious development of young people is great. That is why many music schools, school and out-of-school children, cultural and educational institutions, and many creative teams are being established in our country. Their main goal is to engage children in the art of music en masse, to nurture their love, appreciation and talent for music.

The main part.

Given that music-theoretical knowledge is fully provided only in specialized music schools, the definition of forms and methods of teaching music-theoretical knowledge in these educational institutions will allow them to be used in the future in general secondary education. To this end, targeted work has been done to determine the amount of music-theoretical knowledge in the curriculum and program of specialized music schools, the conditions created for the acquisition of music-theoretical knowledge, study of methodological approaches used in the educational process, comparison of special music education with general secondary schools. We got acquainted with the work of the department of "Music Theory" of the Primary Music School of the Republican Specialized Academic Lyceum of Music named after Glier and conducted observations. Specialized music schools have sections "Music Theory" and "History of Music", the section "Music Theory" - solfeggio, music literacy, rhythmic, music theory, harmony, analysis of musical works, the section "History of Music" - listening to music, music literature, covering such disciplines as Uzbek music. Each science is led by its own specialist. Classrooms

are compact and comfortable; each room has a table and chairs, a piano, display posters, a board for notes and text. Classrooms are protected from outside noise. The school has a stock of gramophone records on music-theoretical knowledge, special literature necessary for students to acquire musical-theoretical knowledge. According to the curriculum, the number of students in the music theory department should not exceed ten, and the number of students in the music history department should not exceed twelve. According to the curriculum, in the primary class, students attend two hours of solfeggio, two hours of rhythmic, and one hour of listening to music per week. This means that students are given a total of five hours to master music-theoretical knowledge in the primary class. This, in turn, increases the effectiveness of students' musical-theoretical knowledge. It should be noted that specialized music schools meet the spiritual needs of students, compensate for the shortcomings that have arisen in the process of school education. At the same time, individual work, which is more difficult to apply in the process of school education, differentiated teaching allows to provide theoretical and practical knowledge that is not taken into account in the curriculum of "Music Culture", integrates and enriches the educational mechanism. Specialized music schools differ from general secondary schools in that they have a relatively large amount of knowledge to be mastered.

The process of acquiring musical-theoretical knowledge in specialized music schools was carried out using the following methods and forms:

- 1) Methods of education that affect the minds of students - story, explanation, emphasis, lecture, practical examples, demonstration, sample show, debate;
- 2) Organization of creative activities - performance, repetition and strengthening, pedagogical demand, assignments, educator use of situations, etc. ;
- 3) Methods of punishment and encouragement in the educational process use;
- 4) Apply the theoretical knowledge in practice;
- 5) Organize small music dictation writing and control lessons. In the process of acquiring musical-theoretical knowledge, the organization of educational work in specialized music schools on the formation of the student's personality was based on the following means: personal approach and abilities of teachers and students; information and technical means; show sample; visual weapons; use of new technologies.

According to our observations, the process of acquiring musical-theoretical knowledge in specialized music schools is carried out in accordance with the following principles:

1. Music education unit.
2. Acquisition of musical-theoretical knowledge is the only goal orientation.
3. The relevance of musical knowledge to life.
4. Taking into account the age-psychological characteristics of students.
5. Conduct regular and systematic music-theoretical classes to go

In comparison with general secondary schools, the following aspects of the process of acquiring music-theoretical knowledge in specialized music schools can be distinguished:

- 1) Lessons are allocated a lot of time per week;
- 2) High level of students' interest in the lesson;

- 3) The level of knowledge and skills of teachers is much higher (specialists who graduated from special universities);
- 4) that each lesson is goal-oriented;
- 5) Adequacy of visual aids in classrooms and in classrooms their effective use;
- 6) The use of new technologies in the classroom;
- 7) Classes are divided into groups and the number of students in each group does not exceed ten. It is these factors that ensure the effectiveness of the acquisition of music-theoretical knowledge in special music schools. It should be noted that the acquisition of music-theoretical knowledge in special music schools is complemented by other special disciplines. This allows you to consolidate the knowledge gained in the lessons. The course of music theory provides students with the necessary information about the art of music and the main means of musical expression that unites the "language" of music - the melody.

Goals and objectives of the Department of Music Theory:

1. To provide the student with the necessary knowledge and skills system to explain the basic tools of musical expression.
2. In the process of mastering the course, as well as in the future, to form the necessary musical-theoretical skills for the musical development of the student, to create a basis for the formation and improvement of his musical thinking, the formation of musical perception.

Basic rules of teaching music theory:

1. Acquisition of music-theoretical knowledge throughout the course should be inextricably linked with listening to music. This event eliminates the superficial approach to mastering music theory. Topics should begin with listening to a piece of music. Therefore, it is inappropriate to memorize an idea, description, or rule about a piece of music without understanding its meaning.
2. The interpretation of theoretical rules should be based on musical examples, materials, that is, the music culture that nurtures the taste of the student - the national music.
3. Music theory should be implemented in methodological connection with solfeggio. In the primary grades, elementary music theory (music literacy) is taught as part of the science of solfeggio. But at the same time, music theory - both as a theoretical science and as a solfeggio - should not lose its independence as a practical science.
4. The transfer of musical-theoretical knowledge should be carried out according to a certain system of logical, coherent narration.

The model of music-theoretical knowledge to be mastered in the primary grades of specialized music schools Solfedgio Rhythmics Listening to music Notation literacy, music literacy, listening to music based on note-taking Musical concepts mainly form a sense of rhythm. Under Music Basic Concepts of Music, Analysis of Musical Works, Music Theory of Music Department of Primary Forms forms the ability of primary classes, intonation purity of sound, conducting, first musical concepts, knowledge and skills. performing rhythmic movements, children develop the skills and abilities to accompany musical instruments. Provides insights into the means of expression, musical genres - opera, ballet, dance, song, march, oratorio, prelude and more. It is important that the process of acquiring musical-theoretical knowledge is highly

responsible, scientifically-theoretically, methodologically mature, perfect. The main factor that ensures its effectiveness and success is a well-designed lesson system. The Department of Music Theory of Specialized Music Schools combines a number of subjects in the primary grades - solfeggio, music listening and rhythmic. Students acquire the necessary musical-theoretical knowledge through these subjects. We will now give a separate explanation of each of these disciplines.

Singing on a note (solfege) Singing on a note is a complex process in the process of acquiring musical-theoretical knowledge. Solfege - Italian solfege - is a vocal exercise performed to improve the listening skills of notes, musical symbols, singing gammas - and to learn to read them quickly depending on the note. Solfedgio - musical works and various musical exercises can be performed as a song, depending on the note, saying the name of the note. The term solfege is derived from the name of sol-fa notes. It requires the teacher to conduct the lessons in a systematic and consistent manner. If students gradually, from simple to complex, develop the ability to sing to the note as they move from class to class, they will be able to sing the songs they are learning to the note. Singing according to the note - solfege is integrated with musical literacy. If music literacy teaches the location, length, and counting of notes, there will be an opportunity to practice singing notes through solfege. Therefore, music literacy and solfege are balanced, i.e. solfege and music literacy form a holistic process.

From the first grade, students should be able to sing according to the note. To do this, you need to follow the movement of the song being sung according to the note. First and foremost, small music tracks are provided that are easy to make. In order to sing according to a note, it is important that students are familiar with the system of notes and can easily find them on the note line. Giving students a melody that is familiar, previously sung, or listened to makes it easier for them to observe the movement of the melody, so that singing based on the note gives good results. Before singing, the size of the melody, the length of the notes (whole, half, quarter ...), the tempo of the melody, the tone are determined. Then performing volume adjustment exercises at that tone will allow you to adjust the tone. In the exercises, stable and unstable phases in tonality are identified and told. In addition to textbooks, posters with musical melodies give good results in such classes as a visual aid. Under the guidance of the teacher, the students say all the notes of the melody at the same time. The teacher then sings the melody in tone and size, with the students following the note. Then everyone sings along to the note together and conducts at the same time. Conducting when singing according to the note helps to stay in the rhythm of the melody, to develop a sense of meter, to correctly count the length of the notes.

The main goal is to master the skills of solfege to form students' musical skills, the ability to listen to music, to sing in a clear intonation. This will be of great importance in their practical activities. Solfege basically means singing unfamiliar melodies based on the first note. To sing an unfamiliar melody based on a note, one must be able to mentally imagine the melody of the recorded melody. That is why it takes a long time to develop musical education and have enough musical experience. This is achieved in the process of developing musical literacy, acquaintance with musical literature, acquisition of vocal and choral skills. Gradually, students begin to understand the height, mood, metrorhythmic features of musical speech, as well as they begin to develop musical perception, musical thinking, musical memory, musical emotions. In the process of acquiring musical-theoretical knowledge, the following activities are carried out to perform an unfamiliar melody based on the note: The teacher writes examples of notes on the board. The melody is then analyzed based on the teacher's questions and the students' answers. The analysis is based on the students' previously acquired musical-theoretical knowledge and is age-appropriate. The teacher explains the elements that the students do not understand, focusing the students' attention on the main topic.

The analysis reveals the following:

1. The tone of the work, ladi.
2. The size of the work.
3. Dynamic characters encountered in the play.
4. Rhythmic structure of the melody (length of notes, pauses, which of the work start of contribution, etc.).
5. Sentences in the work, bars that are easy to breathe.

Then you can move on to solfeggio.

Conclusion.

In the elementary grades, exercises for solfeggio are given mainly in the do major gamma. Because this tone is easy and convenient in terms of singing range. There are no special hours for music literacy in the primary grades of specialized music schools.

List of used literature

1. Abdumutalibovich, A. M. (2020). Methods of working with studies in piano lessons at the University. *Asian Journal of Multidimensional Research (AJMR)*, 9(7), 49-55.
2. Abdumutalibovich, A. M. (2020). The art of musical culture in medieval period in central asia (V-XV centuries). *Asian Journal of Multidimensional Research (AJMR)*, 9(8), 48-51.
3. Abdumutalibovich, A. M. (2021). Working on the Artistic Characteristics of Performance in the Teaching of Instruments and Ensemble for Students of Higher Education Music. *International Journal on Integrated Education*, 4(11), 38-41.
4. Abdumutalibovich, A. M. (2022). The relevance of traditional singing and its place in higher education. *International Journal on Integrated Education.(IJIE)*, 5, 212-216.
5. Abdumutalibovich, A. M. Activity Of Folklor-etnographical Groups And Learning The Preformance Programmes. *International Journal on Integrated Education*, 3(12), 535-537.
6. Abdumutalibovich, A. M. R. The study of the life and creativity of Yunus Rajabi and the rich heritage he left to the uzbek nation. *International Journal on Integrated Education*, 3(12), 40-43.
7. Abdumutalibovich, A. M. To give higher education students an understanding of the description of the songs in the Shashmaqom series. *Multidisciplinary Peer Reviewed Journal- Journal NX*, 8, 187-193.
8. Abdumutalibovich, M. A. (2022). ANALYSIS OF THE STAGES OF HISTORICAL DEVELOPMENT OF UZBEK FOLKLORE. *Gospodarka i Innowacje.*, 23, 232-241.
9. Abdumutalibovich, M. A. (2022). Exploring the work of george bizet in music education classes in higher education. *Academicia Globe: Inderscience Research*, 3(03), 80-86.
10. Abdumutalibovich, M. A. (2022). HISTORY OF MUSICAL SCIENTISTS OF UZBEKISTAN. *Gospodarka i Innowacje.*, 23, 242-248.
11. Abdumutalibovich, M. A. (2022). Musical life in the samanid period in the IX-X centuries and Uzbek music in the XI-XV centuries. *Gospodarka i Innowacje.*, 22, 527-537.
12. Abdumutalibovich, M. A. (2022). The role of the system of authorities and the historical formation of shashmaqom in the teaching of music to students of higher education. *Academicia Globe: Inderscience Research*, 3(02), 121-127.

13. Abdumutalibovich, M. A. To Raise Awareness of Students of Higher Education in the Field of Uzbek Folk Music From the Culture of the Ancient East to the Present Day. *International Journal on Orange Technologies*, 3(12), 91-97.
14. Abdumutalibovich, M. A, Ganishina, M. A. (2022). THE ART OF MUSIC FORMS OF ORGANIZATION OF LEARNING AND ITS ROLE IN THE EDUCATION OF YOUTH. *Gospodarka i Innowacje.*, 23, 515-520.
15. Abdumutalibovich, M. A. (2022). THE ROLE OF AMIR TEMUR IN THE DEVELOPMENT OF SCIENCE AND CULTURE IN CENTRAL ASIA. *Pioneer: Journal of Advanced Research and Scientific Progress*, 1(4), 156-169.
16. Abdumutalibovich, M. A., & Maftuna, G. (2022). MUSICAL CULTURE OF THE 17TH CENTURY. *Pioneer: Journal of Advanced Research and Scientific Progress*, 1(4), 170-174.