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# INCREASING THE EFFICIENCY OF MUSIC EDUCATION THE IMPORTANCE OF INTERDISCIPLINARY COMMUNICATION

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## Abstract

In the article, the scientific-theoretical basis and possibilities of using the connection of subjects in music culture classes of general education schools are analyzed in connection with the specific structural features of music classes, and methodical recommendations are put forward.

**Keywords** Interdisciplinarity, comprehensive schools, music culture, lesson, education, aesthetic education, efficiency.

## INTRODUCTION

The democratic reforms implemented in all spheres of the social life of our republic create a solid foundation for our society to take a place among the most developed countries in the world economically, politically, culturally and educationally. Such changes are consistently implemented in the education system, as in all areas, and it is gratifying that it is bearing fruit in the formation and improvement of education on a national basis.

From the first years of independence, the specific principles and content of the formation of educational work based on national principles were determined. Accordingly, the main attention was paid to the restoration of our national values and their wide use in the education of the young generation.

The development, social, political, and spiritual

stability of any society depends on the level of mental, moral, political, cultural, and aesthetic development of its citizens, first of all, the growing young generation. The task of forming a perfect generation requires continuous improvement of the most effective forms, methods, tools and technologies of teaching at all levels of the educational system.

It is known that the art of music occupies an important place in the system of pedagogical sciences due to its strong and unique influence on the moral and aesthetic feelings of a person. That is why educational goals are considered the main task in teaching this subject.

In the current educational system of our republic, scientific secondary education is the most important formative stage, and in the system of taught subjects, the subject of music culture is

significantly different from other subjects in terms of its organizational structure, methodology, pedagogical and educational goals and tasks. is different. This is mainly seen in the organization of music lessons on the basis of five activities that are mutually dependent, continuing, complementary and directed towards one goal.

Another distinctive feature of teaching science is that each of these activities is based on the formation of knowledge, understanding and practical performance skills related to a specific science in the structure of musical sciences. For example, in the activity of listening to music, it is important to convey to the students knowledge about the form, structure, genre, ideological and artistic content, performance traditions, styles, features of polyphony, whether they belong to modern or folk art, the life and work of composers. 'rin stands.

In this place, the analysis of musical works, music theory, music history, and literature knowledge are relied upon. In the interpretation of the tonality, scale, character, used dynamic symbols, which are directly related to the artistic performance of the musical work, the knowledge of the science of music theory is referred to. The activity of the lesson "Singing in a group" is conducted directly on the basis of the subjects "Choir and choral studies", "Conducting". In the activity of music literacy, the laws and rules related to the disciplines "Elementary theory of music", "Analysis of musical works", and "Harmony" occupy a fundamental place.

Pedagogical tasks related to dance and rhythmic movements, practical performance are carried out from the activities of rhythmic accompaniment to music and playing children's musical instruments. It seems that listening to a piece of music, playing a song, mastering them both artistically and theoretically during a one-hour lesson is necessary for several musical arts and other disciplines, as

well as literature, physical culture, visual arts. knowledge, concepts, and information related to subjects such as art, history, and art science are combined in content and essence and structurally according to the goals and tasks of the lesson.

Study and analysis of the teaching of subjects related to musical and aesthetic education in general secondary schools, music and art schools, extracurricular educational institutions, didactic possibilities of organizing and implementing the subjects in a unique relationship is an important factor in meaningful, effective and quality education.

According to the opinions of a number of advanced scientists, experienced pedagogues and researchers, the content of education mainly includes four components;

1. People's relations with the world, with each other, the set of personal outlook and moral qualities, which are considered the basis of universal faith and national values;

2. The system of knowledge that forms a dialectical understanding of the world in the minds of students, teaches them the correct methodological approach to conscious activity;

3. Specific types of activities, including study, learning, skills and abilities

formation of general intellectual potentials that form the basis of doing;

4. Mastering the basic components of creative activity aimed at finding solutions to various problems, deeply understanding the secrets of science, and creating the necessary educational and educational qualities.

The same fourth component, that is, the gradual formation of students' creative activity and learning skills, systematically establishing the interrelationship of all academic subjects, each subject close to itself ( a field, direction, specialty,

block of academic subjects) and social humanitarian (history, philosophy, pedagogy, psychology, national idea), natural sciences (mathematics, biology, geography) and in connection with other sciences (according to the content and essence of the topic) is carried out by organizing and using them appropriately.

Of course, it should not be forgotten here that the connection of sciences should not be deliberate, forced and aimless. Let's say, when studying works that reflect the spirit of certain historical periods of the development of society, political, social, cultural realities, listening to examples of folklore, classical music from historical-literary sources of that period, literature, history, mother - based on the sciences of folkloristics, musical drama, vocal, choral works, opera, ballet, i.e. art studies, music history, autobiographical and artistic works, the most useful, interesting, the use of necessary information for the purpose of comprehensive, wider, more complete and more interesting coverage of the essence of the subject gives good results, enriches the content of the lesson, and has a positive effect on students' acquisition of wider knowledge and understanding.

All this serves the purpose of coordinating all subjects taught in general education schools in a single system around the main idea and theory.

The didactic goal of proper and correct use of the interrelated components of academic subjects is to achieve positive efficiency in the formation of general knowledge, skills and abilities. As in all natural, socio-humanistic sciences, the interdisciplinarity has wide-scale aspects of connection of separately taught subjects related to the art of music embodied in the science of music culture. In their place, they also create wide opportunities for organizing classes in interdisciplinary relationships. It is true that every science or field cannot develop independently. Therefore, sciences and fields of knowledge always

complement and enrich each other. Separating them from each other is equivalent to breaking the chain of development.

We will describe the characteristics of the relationship between the science of music and other sciences: firstly, we know that any sound is a physical phenomenon by its nature. In this respect, musical sounds are related to physical laws according to their hardness, pitch, and timbre characteristics. In music literacy activities, explaining musical sound and its highlighted features in connection with laws related to physical science has a positive effect on the expansion of students' certain impressions and knowledge of physical science; secondly, works on expressive reading of literary texts in native language classes are important in developing students' speech culture. It is the work in this process that helps the students to express the text of the music.

Expressive reading, clear pronunciation, clear intonation of words and tone is important as the most important component in enhancing the artistic content and emotional impact of the work. In expressive reading, reading vowels and consonants (letters) in the appropriate tone, sentence structure (indicative sentence, interrogative sentence, imperative sentence), rising and falling of the sound in necessary places, emphasis of meaning, skills of following pauses and speech tempo are developed. This ensures that the words reach the listeners clearly and meaningfully when the song is sung. As long as the artistic text is not read expressively in any subject lesson, the aesthetic pleasure during reading (singing) it is sure not to be as expected.

Therefore, having a certain level of knowledge and skills of a music teacher in this regard, working based on experiences related to expressive reading in native language classes, ensures the meaningfulness of the lesson; thirdly, since any

poetic works are, in turn, a certain literary reality, imagery, artistic vision of events, learning and singing a song based on a poetic text, understanding its underlying meaning achievement creates an opportunity for students to understand the ideological and artistic content of the work and sing figuratively. As we know, in literature lessons, the imagery in the work of art is fully and deeply understood and perceived. In music lessons, the teacher should pay special attention to imagery.

According to the recommendation of Methodist scholar R.I. Alibekova, the teacher reads the poem first in literature classes. Then the students read aloud. This is how he explains it; "Pay attention to how our observation is built: first we activate the imagination, we bring the described scene before our eyes, we listen to the meaning of words, nouns, adjectives, verbs to imagine the scene. Then we try to understand how the character of the speech changes, and the mood changes in this regard. Finally, after listening to the features of the language, we will be able to grasp the heart of the work."

There is no doubt that such behavior is extremely important when working on the text of a piece of music (vocal song). Let's say that in teaching the National Anthem of the Republic of Uzbekistan, to read and read each verse of the poetic text, after reading the poem expressively, "what did you see in the first paragraph", "through the second paragraph By asking questions such as "What's in front of you?" If music lessons are supposed to start with listening to the "Uzbekistan national anthem" from the first grade, then in the conversation about it, after learning about it, turn to the topic "The state and its symbols" in the first grade "Constitutional alphabet" textbook and what the state is and its tasks. what it consists of, our country is called the "Republic of Uzbekistan", familiarization with state symbols (coat of arms,

flag, anthem) will lead to a deeper understanding of the scope of the students' concepts and ideas about the work.

"Uzbekistan is my country", "A free country is a prosperous country", "Navruzim happy song", "Cotton song", "Hur republic", "Song about independence". As a result of listening and singing works such as Motherland of Uzbekistan, "Sharq Taronalari" international music festival anthem, and referring to the educational materials in the "Constitutional Alphabet" in the process of singing, the students have the ability to understand the Motherland, duty, and legal knowledge, and to follow them. is brought up. There are many songs about nature in the music textbooks of secondary schools. "Boychechak", "Autumn", "To Navroz holiday", "White winter-oh-white winter", "Sumalak", "Conversation with the sun", "Our flowers in chaman", "Butterfly", "Birds in flight", "Among these are such songs as "Yomghir yogalok", "Vanafsha", "Bahor soginchi", "Bahor valsi", "Spring has come to our country". From listening to such works, in conversations about the last work, interdisciplinarity, integration of knowledge, connecting teaching materials with biology, botany, ecological knowledge in a generalized system expands the students' natural-scientific worldviews. Environmental cultures of students are formed due to a deeper understanding of the characteristics of ecological knowledge in teaching in connection with biology and botanical sciences.

In the teaching of music lessons, information is given about the history of creation, era, and authors of the works being studied or listened to, by referring to the science of history or historical evidence. For example, in the study of literary material in general secondary schools, academic lyceums, vocational and pedagogical colleges, the expected results can be achieved only if historical events are carried out in harmony with the

elements of state and community building. Even in the activity of music literacy, it is appropriate to provide information about the current musical notation, which was created on the basis of the scientific treatises created by the scientists involved in the science of music and its theory. To provide the necessary knowledge and understanding about the life and work of Uzbek classical music, shashmaqom, musicologists, scientists, scholars, composers-composers who made a great contribution to the development of Uzbek music culture, and using them as a means of proving ideas is a pedagogy. conforms to didactic principles.

History has a special place among social humanitarian sciences. This science is a science that studies the causes of events and events, the process of events, the consequences of them, from the time when signs of life appeared on earth, on a scientific basis, relying on evidence. We know that, as in all forms of art, the art of music expresses life, events, events and processes related to people's lives in musical and artistic images. The spirit of the era in which it was created is reflected in the art of music. In this sense, we can explain the connection of the science of music with the science of history as follows:

The musical culture of all nations has its own development history and laws. The history of the development of musical culture is closely related to the history of this nation. In music lessons, historical, social, and political topics related to folk music, as well as the study of classical and status examples, when referring to evidence such as the period of their creation, famous performers, authors, in what conditions and situations, it is necessary to rely on the knowledge of history. will be.

Musiq a darslarini o'tishda bevosita musiq a tarixiga oid ma'lumotlarni ham qisqa tarzda bo'lsa ham berib borish har jihatdan maqsadga muvofiq

bo'ladi. Jahon musiq a ilmi rivojiga ulkan hissa qo'shgan buyuk allomalar Abu Nasr Forobiy, Abu Ali ibn Sino, Ibn Zayla, Safiuddin Urmaviy, Abdulqodir Marog'iy, Darvish Ali Changiy, Abdurahmon Jomiy, Alisher Navoiy, Komil Xorazmiylarning musiq a ilmi rivojiga qo'shgan hissalar i, yaratgan asarlari, halqimiz musiq a madaniyatining gultoji bo'lmish maqomlar, cholg'u sozlari va ularni yevropaga yoyilishi tarixi to'g'risidagi ma'lumotlar o'quvchi-yoshlarni musiq a san'atimizning naqadar boy, o'lmas xazina ekanligi haqida, uni sevis h, qadrlash, o'rganish, rivojlantirish va unga vorislik qilish tuyg'ularini tarbiyalashda benazr ahamiyat kasb etishi shubhasiz.

Boshlang'ich sinflarda darslarni bolalarning xarakteri, dunyoqarashi, psixologiyasi (diqqati, xotirasi, jismonan ham yaxshi rivojlanganligi), fiziologik xususiyatlaridan kelib chiqib qiziqarli, o'yin-raqs harakatlarini bajarish orqali tashkil etishga ko'proq ahamiyat beriladi. Bu jarayonda jismoniy madaniyat fani talablariga mos ritmik harakatlar tanlash, raqs elementlaridan mohirona foydalanish ham fanlararo aloqadorlik mazmun va mohiyatiga mos keladi.

Musiq a tinglash jarayonida asarlarni tahlil qilish, so'ngra o'quvchilarga musiq a asaridan olgan ta'surotlariga ko'ra asar g'oyaviy-badiiy mazmunida ifodalangan obrazlarni o'z tasavvurlarida gavdalantirish va unga mos rasmlar chizish kabi topshiriqlar o'quvchilardan rasm, chizmachilik fanlaridan olgan bilimlarga tayanib ish tutishlarini taqozo etadi. Nota belgilarini chiroyli qilib ifodali yozish, musiqada ifoda etilgan obrazlar (gullar, qushlar, tabiat manzaralari hayvonlar, daraxtlar va hokazo)ni rasmlarda ifodalash o'quvchilarni ushbu fanlarga qiziqishlarini ortishi va munosabatlarida yaxshi o'zgarishlar sodir bo'lishiga turtki beradi.

Xuddi shuningdek, musiq a darslarida matematikaga oid (notalar cho'zimi, bo'linishi,



sanalishi, intervallar, lادلarni ton tuzilishi) bilimlardan foydalanishning ham keng imkoniyatlari mavjud. Musiqa darslarini bevosita musiqa san'atiga tegishli fanlar bilan bog'liqlik xususiyatlariga to'xtaladigan bo'lsak, hech mubolog'asiz aytish mumkinki, musiqiy ta'lim o'qituvchilarini tayyorlashga mo'ljallangan oliy o'quv yurtlari o'quv rejasining ixtisoslashgan fanlari sirasiga kiruvchi barcha fanlar o'z o'rnida musiqa darsining u yoki bu komponentida ishtirok etadi, ularning ishtirokisiz musiqa darslarini o'tish aslo mumkin emas. Qo'shiq kuylash faoliyatida vokal-xor ishlari asosiy o'ringa chiqsa, jamoaviy ijroni boshqarishda dirijyorlik fani yordamga keladi. Musiqa savodi faoliyatida garmoniya, musiqa asarlari tahlili, solfedjio fanlariga oid bilimlar asosida ish ko'riladi.

Musiqa tinglash faoliyati esa bevosita musiqa asarlari tahlili, musiqa tarixi, sana'atshunoslik, folklorshunoslikka oid manbalar, materiallar va ma'lumotlarga asoslanib ish tutishni taqozo etadi. O'qituvchi tomonidan musiqa asarini chalib berilishi, bolalarning ijroga cholg'u asboblariida jo'r bo'lishi darsning muvaffaqiyatini ta'minlovchi bosh omillardan hisoblanadi.

Pedagogical experiences in this direction have led us to conclude that it is appropriate to act on the basis of the following requirements and criteria in the organization of music schools in connection with the sciences:

1. When organizing a lesson in connection with subjects, first of all, proceed from the topic of the lesson;
2. Considering existing conditions and opportunities;
3. Taking into account students' interests, mastery levels, knowledge of other subjects (subjects taught in classes).

In conclusion, it should be noted that it is impossible to imagine and think about the

implementation of the educational and educational tasks of music science without the connection of a wide range of disciplines.

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