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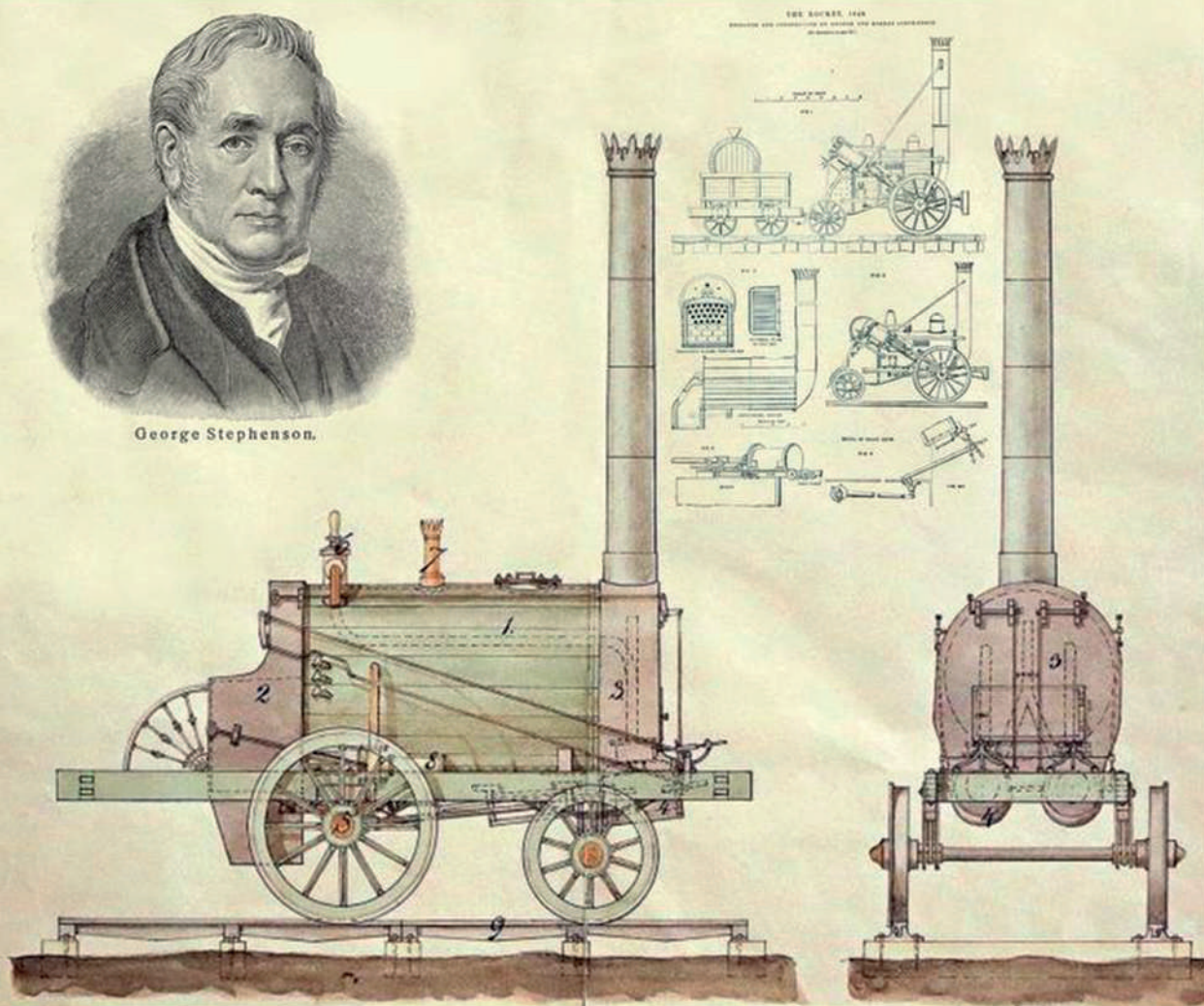
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**ЯНГИ ЎЗБЕКИСТОН:
ИННОВАЦИЯ, ФАН
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**НОВЫЙ УЗБЕКИСТАН:
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**NEW UZBEKISTAN:
INNOVATION, SCIENCE
AND EDUCATION
PART-15**

ТОШКЕНТ-2023



УУК 001 (062)
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“Янги Ўзбекистон: Инновация, фан ва таълим” [Тошкент; 2023]

“Янги Ўзбекистон: Инновация, фан ва таълим” мавзусидаги республика 54-кўп тармоқли илмий масофавий онлайн конференция материаллари тўплами, 31 июль 2023 йил. - Тошкент: «Tadqiqot», 2023. - 11 б.

Ушбу Республика-илмий онлайн даврий анжуманлар «Харакатлар стратегиясидан – Тараққиёт стратегияси сари» тамойилига асосан ишлаб чиқилган етти устувор йўналишдан иборат 2022 – 2026 йилларга мўлжалланган Янги Ўзбекистоннинг тараққиёт стратегияси мувофиқ:– илмий изланиш ютуқларини амалиётга жорий этиш йўли билан фан соҳаларини ривожлантиришга бағишланган.

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МУСИҚА ВА ҲАЁТ

1. Kholmirzayeva Feruza Mamaraimovna, Khamrayeva Munisa Khikmatovna
WAYS TO ACHIEVE EFFECTIVE RESULTS BY CONNECTING THE THEORY OF
MUSICAL LITERACY IN STUDENTS WITH PRACTICE7



МУСИҚА ВА ҲАЁТ

WAYS TO ACHIEVE EFFECTIVE RESULTS BY CONNECTING THE THEORY OF MUSICAL LITERACY IN STUDENTS WITH PRACTICE

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Abstract: In this article, you will have a lot of information and resources about the methods of teaching music literacy, which is the basis of music science, to students, the purpose of music literacy, its components, the coherence of subjects such as solfeggio, music theory, which are studied together with music literacy.

Key words: Musical language, the elementary theory, length, meter, rhythm, interval, chord, key, tonality, melody, high-low sounds, registers, prolongation of sounds, writing notes, note path, keys.

In our country, great efforts are being made to bring up a healthy generation in all aspects, who think independently, have mastered modern sciences and professions. The conditions and innovations created in the field of education, sports and art can be a proof of our above opinion. A number of decisions of our president are especially noteworthy.

In the years of independence, attention to art increased. The activities of children's music and art schools and schools specializing in music, which encourage the young generation to master the field of art and develop into professional personnel in the future, have been widely launched. This increased the interest of young people in art and our national music. «Solfeggio» and «Music Literacy and Theory», which are considered one of the main subjects in children's music and art schools, are being improved with new teaching methods.

Music literacy, music theory and solfeggio are one of the main subjects in the musical education system, and it is considered one of the important goals of students' musical literacy. Because music literacy fulfills the educational function of music lessons. The basis and pedagogical goal of music literacy activity is implemented through the literate analysis of the topics given in the new program. Therefore, musical literacy is learned not in the form of independent musical activity of the lesson, but in the process of mastering the works throughout the lesson. Music literacy is a great help in the conscious improvement of music knowledge of students. Pedagogical value of music literacy is the conscious perception of selected songs and listening works, forming new concepts about the rules of performance. In each lesson, students' knowledge about music is enriched. It is important to expand the scope of students' musical impressions and knowledge about the simplest laws of music, and the most important thing is to form the skills of singing and playing according to the notes, and it affects the development of harmonic hearing.

In order to be able to «read» the content of a piece of music, to understand it, and to «see» how it is structured, one must first learn the language of music and develop the ability to think musically.

«Musical language» means a system of musical expressiveness and imagery. These are tools such as pitch, length, meter, rhythm, interval, chord, key, tonality, melody. The tools of the musical language are the structural elements of music. Education about the elements of music and their interrelationship is described in the science of music theory. Music theory is a complex



of scientific and educational sciences, which includes such subjects as elementary theory of music, harmony, musical form, polyphony, solfeggio, instrumentation, and music is studied from a theoretical point of view. The general task of the musical sciences is to help to understand the possibilities of music perception, understanding of its nature and the mechanism of influence on listeners. These subjects play an important role in training future music teachers. They need to learn the secrets of music not only for their own musical needs, but also to instill the necessary knowledge and skills in the minds of future students.

The initial part of the educational system about music - the elementary theory of music - sets itself the task of learning the main elements of music in general, and especially the melody and its secrets. In order to generalize the acquired knowledge, from the information about each musical element, the reader should remember that the musical elements can show their expressive features only when they are related to each other.

The elementary theory of music creates a solid foundation for students to study key courses of theoretical sciences, and the ability to distinguish music independently is the basis for the development of skills. This is made possible by topics such as lad, rhythm, melody, chromaticism, which are illuminated from a historical point of view.

In addition to these main tasks, the performance of this subject helps students to consciously master the text of musical works taught in other musical subjects (instrumental and vocal performance, choir conducting, music teaching methodology). Finally, the elementary theory of music, along with other subjects, helps to increase the general musical and cultural level of teachers.

Learning music literacy begins in the 1st grade. Many children attend kindergarten during preschool education and acquire some musical skills during music classes in kindergarten. They will have learned many songs and games and become familiar with rhythm and dance movements.

Children brought up at home also have a certain musical imagination: they get acquainted with a number of musical works broadcast on radio and television. Although this knowledge is random and not systematized, the teacher can rely on this knowledge to a certain extent to create theoretical concepts of music for children.

In the 1st grade, the main goal of the education is to develop the students' musical education, to be able to distinguish the specific characteristics of the high, low, and long sounds of music, and to learn notation directly.

High-low sounds. Registers.

Studying the concept of high-low sounds begins with the identification of students' existing ideas. At first, students confuse terms, call high sounds low sounds and vice versa, and associate their perception of pitch with something. Therefore, it is necessary to teach students to use the correct terms, to be able to distinguish high and low sounds by listening, and to get used to the correct pronunciation.

This is the beginning of a long and arduous task of learning not sounds that differ in height, but a group of sounds united by the concept of register. It is important for them to learn. When the determination of high-low sounds is limited to the first octave, it is necessary not only to hear these sounds, but also to sing them. Then, at the same time as the children hear and imagine, they develop a sense of singing, because the loudest sounds require more effort in singing than the middle and low sounds.

Prolongation of sounds and their writing.

In the process of mastering the concept of high-low sounds, the concept of their length is gradually introduced. Attention is drawn to the fact that the sounds in the musical works have only a certain length, there are short and long - long sounds. Long sounds should be pronounced. A graphic image of the song is used for this: the sounds are shown in this graphic image with short or long lines depending on the length.

When we explain the position of the sounds, we write them with whole notes, but as we sing the melodic parts and melodies, it is necessary to show the students the shape of long and short sounds, that is, quarter and half notes. While the teacher explains the concept of short and long sounds, he draws the students' attention to the meeting of notes shorter than a quarter. The teacher writes down a familiar melody with quarter notes, sings it to the students and suggests showing the shortest notes in the melody. The poster showing the proportions of



the drawings in the form of a scheme can be brought to the classroom. As soon as the students get acquainted with the new song, this song is immediately included in exercises, dictation and melodic examples.

Writing notes. Note path. Keys.

Notes are written on a note track. In this, the teacher explains the importance of the note path; note path is the place where the note is written. While the teacher is showing the path of the note, he should start by drawing the bottom line so that the teachers can easily remember that the place where the number of lines starts - the lowest line - is the first line. Then he lets you write notes on, between, above and below the lines. After that, the reader cannot name any of the written notes until there is a special symbol at the beginning of the note line - the treble clef, which reveals the name of the notes. It introduces students to why this key is called the violin key, and also to the second name of the key, the left key. A student who knows where the SOL note is located can also find the notes. Students will quickly understand how to find the position of the note.

PAUSES.

Along with learning the notation, the students get acquainted with the corresponding pauses as well as the corresponding pauses. They easily perceive a pause as a pause when singing or playing a melody. It is better to explain its importance on the basis of a song or melody familiar to the students, with pauses (but their attention was not drawn to it before). The teacher writes the melody on the board and shows signs of new, unfamiliar characters. Then he offers to sing the melody according to the notes and draws the attention of the students to the place of these notes in the melody, to rest a little while singing the melody. The teacher shows the importance of pauses and their role in expressing the unique character of the work on the example of different music and songs. It will be useful to write down the table below to better remember the lengths of the squares.

DOTTED NOTE AND PAUSE.

The teacher introduces the students to the dotted note - pause, which is another type of stretching. The teacher explains that the dot increases the pitch of the note by half. It is known that a quarter consists of two semi-quavers, so if a quarter is a dot to the right of the note, its length increases by a semi-quaver.

At the same time, the teacher gives an understanding of the symbol that connects the sounds as a whole - league. For example, two sounds of the same pitch united by a league are not repeated, but are formed and combined, and one sound lasts as long as the two sounds should last.

In addition, if the liga combines two (or more) sounds that differ in height, it can have a different meaning. In this case, playing the liga sounds together is legato, and in singing, it shows that the sounds should be said as one.

Thus, we considered the main work methods related to writing. It should be noted that it is necessary to ask students to correctly, accurately and beautifully express various musical notation symbols as soon as they begin to familiarize themselves with musical notation. In order to practice musical notation, it is good to give students various tasks to do at home. The teacher's notation should be an example for students, that is, he should draw the lines of the notes correctly, write the notes clearly and beautifully. The use of tables with beautiful, clear and clearly displayed exercises that you have prepared in advance for working in the classroom will give good results.

MEASUREMENT, TACT AND TACT LINE.

Due to the work carried out on developing the sense of rhythm in students, introducing them to musical notation, students were prepared to perceive the scale in music, as well as the beat and beat line. The teacher explains that the alternation of strong and weak contributions in music determines the scale. For example, if one strong contribution is alternating, this is a two-part scale, and the alternation of one strong contribution with two weak contributions constitutes a three-part scale.

There are different methods of explaining the concepts of measure and tact to students. A very simple method is to compare the accents in the words of the poem with the accents in the musical notes. First of all, the teacher invites the students to read the lyrics of the song and underline the stressed syllables. The words of the song are written on the board, the stressed syllables are shown separately. Then the teacher writes the notes and words of the song on the



blackboard, explains that a special sign is placed before the accent in music, that is, a line is drawn from top to bottom on the note path.

By placing such lines in front of all stressed syllables, we divide the melody into parts, these parts are called beats, and the line is called a beat. In order for students to master these concepts better, several different exercises can be performed;

a) Determining stressed syllables (strong parts) in previously learned tunes and laying down the tact lines;

b) The teacher plays a two-measure melody on a musical instrument, and the students say one-two, one-two,... in a low voice. offers to count as

While performing the last exercise, the teacher mentions that counting aloud interferes with listening to music, and when playing a melody, it is difficult for students to sing and count aloud at the same time. For this reason, the movements used for music were not used. The teacher points down with the hand, points up the strong part of the beat, shows the weak part of the beat with simple movements, and then repeats this movement to the students. is offered. First, they learn to conduct without music by making a sound, counting by one or two, then the teacher plays familiar tunes on the piano, and the students represent the beats. As a result, they simultaneously conduct the previously learned songs and exercises. they should know and sing them.

When studying the appropriate scale, it is necessary to determine its specific characteristics and connect this scale with the artistic image of bees.

As children are introduced to a new measurement, it is recommended to compare it with a known measurement. This method helps them to better understand different dimensions. The teacher plays two examples of music and offers to determine the scale of these examples after listening to them. He can tell the measurement of the first example, and the measurement of the second example should be determined by the students themselves. At other times, the teacher may not tell the students the scale in the examples they play so that they can determine the scale independently. For this, they can tap the desk with a pencil while the teacher is playing, and then one of the students will tell the measure of the first example, and another one will tell the measure of the second example.

Another exercise consists of the following: two examples of different scales are written on the board (or table): the teacher plays one of these examples, and the students find out which example is played and tell its scale.

After the students have mastered the concept of measure, it is possible to explain to them the tact (incomplete tact). When playing the melody, it is necessary to know the incomplete tact so that the tact is much lighter and weaker compared to the strong contribution of the tact. The teacher draws attention to the fact that a beat can consist of one sound or several sounds, using a familiar melody that begins with a beat as an example.

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