

ISSN: 2545-0573

THE ROLE OF PEDAGOGICAL SKILLS IN THE FORMATION OF SINGING SKILLS THROUGH TRADITIONAL SINGING LESSONS

Yuldashev Bobirjon Xaydarovich

Lecturer at the Department of Music Education, Andijan State University

ARTICLE INFO.

Keywords:

Young generation, traditional singing, singing skills, knowledgeable, wise, perfect, teacher student, music lessons, music methodology.

Annotation

Secondary schools play a key role in providing comprehensive and in-depth knowledge to the younger generation, in cultivating them as mature people of our country. The school team takes all the measures to educate the student, to bring him up as a harmoniously developed person, as well as to introduce them to the world of art, to strengthen their interest in beauty.

The article highlights the role of pedagogical skills in shaping singing skills through traditional singing lessons.

<http://www.gospodarkainnowacje.pl/> © 2022 LWAB.

Introduction. In the conditions of independence, the development and strengthening of the spiritual culture of the people has become one of the most important issues of state policy. Training a person to ensure the implementation of reforms in our country is a complex process that requires special attention.

"We are mobilizing all our forces and capabilities to ensure that our people are not inferior to anyone in the world, that our children are stronger, more educated, wiser and, of course, happier," said the President of Uzbekistan. In this regard, the issue of spiritual education is undoubtedly of paramount importance. If we lose our vigilance and sensitivity, determination and responsibility in this matter, if we leave this very important work to its own devices, to selfishness, we will run into our sacred values. and we may lose our spirituality, our historical memory, and eventually deviate from the path of universal development that we seek. "

The Uzbek people, like all other nations, have their own national musical culture. This culture is constantly evolving and enriching. Its uniqueness is growing. The development of Uzbek musical art is associated with the process of complementarity, which is characteristic of the art of all nations. The mutual enrichment and interaction of musical cultures does not negate the national, unique features of Uzbek music.

Achieving socio-economic, political, spiritual and enlightenment development of our Republic at the level of the most advanced countries in the world, which is confidently on the path of independent development, largely depends on the education of the younger generation. Therefore, from the first years of independence, the main attention was paid to the reform of the education system, its formation

on the basis of national and spiritual values, the education of physically healthy, spiritually mature and mentally mature people.

The main part. Secondary schools play a key role in imparting comprehensive and in-depth knowledge to the younger generation, in cultivating them as mature people of our Motherland. The school team takes all the measures to educate the student, to bring him up as a harmoniously developed person, as well as to introduce them to the world of art, to strengthen their interest in beauty. Therefore, it is necessary to widely promote works of art in educational work at school, to organize clubs in all its forms.

The participation of schoolchildren in the vocal circle expands their horizons, accelerates the flowering of talent buds, and encourages spiritual maturity. That is why the tasks of vocal clubs in schools are very important and responsible.

The vocal circle plays an important role in educating students in the spirit of devotion to the ideas of motherland and independence, strengthening their feelings of friendship and brotherhood.

Singing in a singing circle is a team activity. Singing requires solidarity, musical emotion and sensitivity.

The process of teaching students vocals is multifaceted. The expressive artistic performance of the song requires students to master their vocal skills. Otherwise, the performance of the song will not give the expected result, it will be ineffective.

The leader of the singing circle should not forget to cultivate the students' sense of music in a comprehensive way. This is his most important task in the first place.

The hearing aids of children, teenagers and young people are, of course, much more fragile. As they grow, so do the sound systems, and the process is regular and uninterrupted. Therefore, the leader of the vocal circle should pay special attention to the protection, preservation and proper development of children's voices from the time of training.

Singing is a complex process by nature. When a child sings, his whole body is activated. Most of all, a certain part of the body is fully active, that is, the articulatory, respiratory, neuromuscular apparatus manifests itself in the production of sound.

When we say child, we also mean teenagers and young adults. When they sing too loudly, the vocal cords become damaged and sick. Because in children, the organs involved in sound production are still growing. In addition, shouting is against the requirements of artistic performance. It deprives the tempo of the voice of beauty and expressiveness.

When children are in a singing circle, they should sing at a moderate pace and use dynamic attenuators (*forte* and *piano*) wisely. It goes without saying that most children do not have a loud voice. When a teacher works with children on a regular basis, their voices will be smoothed and they will be smooth and effective in all ranges.

It would be nice to teach children to sing more, starting with the "Do" sound of the first act. It is best for each child's individual performance to sound unique, so that it is easier to gradually transfer and test his or her voice throughout. This means that the child's voice is strengthened in every way.

It is important to keep the child's voice in tune with the singing circle.

The uniqueness of children's voices is often not obvious. Therefore, when the voice develops normally (when the child does not shout loudly and there are no additional sounds in the voice from the nose or throat), the individual timbre does not interfere with the sound of the song, but enriches it.

It is not good to ask every child to perform a timbre. Preserving the melody does not interfere with the development of the characteristics of the singing voice.

The voice of young children is thin and is formed by the construction of the vocal apparatus and the vocal muscles by the age of 11-12 years. At a later age, the process of complication of neuromuscular construction begins. The sound complex develops when a child is about eighteen.

Singing rules

1. When singing, stand up straight and free.
2. Sing the song softly, softly, and without shouting. Pronounce the words clearly and burro.
3. Extend the accented syllables in the song.
4. Breathe carefully and use it to the end of the line.
5. Sing along with your friends as the group plays the spoon.
6. Follow your music teacher's instructions carefully as you sing.
7. When singing, first understand the content of the poem.

At the same time, students' speech develops, and their pronunciation in singing becomes more accurate. Children learn to pronounce vowels correctly and fluently, and consonants to be concise.

Encouraging students to have a natural voice in a vocal circle class depends on the following:

- 1) Achieving resilience. Observations and studies show that the voices of children, adolescents and young people are expressed differently. That is why a teacher who sets himself the goal of achieving students' voices should act in a way that takes into account their abilities between their age characteristics. Young children's voices are less resonant. The volume of the sound gradually increases, and when the sound is true, it may decrease temporarily;
- 2) Achieving prosperity. The richness of children's voices depends on the tone of voice, the tone and the young abilities of the performer.
- 3) Achieving the plane of resonance. This process is also gradual. Consonant sounds in the voices of young children are uneven. When a teacher works independently with children, they need to focus on the natural pursuit of resonance. In doing so, he must give concrete examples of the state of change when the sound is low or high.

Vocabulary diction depends on the pitch of the sounds, the age of the student and the culture of the speech, the correct pronunciation of the consonants, and the general level of performance. Students should be taught to sing regularly in class. It is important to keep in mind that students should be consciously critical of their own voices in order to develop their vocal skills. The fact that each student is self-monitoring makes it easier for the teacher to do this.

The general activity and emotional state of the child play an important role in the proper organization of the performance process. children should not be lazy and loose while singing. At the same time, they should not be overly excited. This distorts the sound and its naturalness. Deteriorates the effectiveness of the song.

A sound attack is when all the voices in a vocal group come together and grow. Young children are not prone to severe attacks. Acute attacks can only be used and used as a means of expression when performing vocal lessons with children of middle age (students in grades 6-7) and older. But even then, the child must have some creative experience. This distorts the sound and its naturalness. Deteriorates the effectiveness of the song.

A sound attack is when all the voices in a vocal group come together and rise to the top. Young children do not have a severe attack. A sharp attack can only be used and used as a method of expression when performing vocal exercises with children of middle age (students in grades 6-7) and older. But even then, the child must have some experience in performance. Otherwise, this method will not work at all,

but will be harmful.

Working on increasing the speed and mobility of the soft palate in sound production provides good gait.

Bunda:

- 1) resonance in accordance with the age norm;
- 2) Certain briquettes (for example, sound briquettes such as "Mi", "Ma", "Me") can be used.

When singing, the performer's voice should be completely free to sound. Ashulabop breath control is one of the key indicators of student performance. This growth also occurs in the process of musical activity and is largely dependent on the choice of repertoire and the material of the vocal exercises.

Ashulabop Breathing Specials will help students improve their performance skills. These requirements include important elements such as free breathing, not lifting the shoulders, taking the breath in a hurry, not changing the situation, not wasting breath in a hurry, and having a resonance in the voice. Since the respiratory system also acts as a resonator, it must be performed correctly during exercise. It is not allowed to do anything that goes against the natural tone of the student's voice.

Despite the fact that the voices of small school-age children sometimes have a large range, they have a so-called "working zone", which is similar to how natural and comfortable the sound sounds, pleasant to the ear. This zone is smaller than the total range.

Music literacy and the ability to sing without musical accompaniment are also important in developing students' vocal skills. Singing without a capella and without a leader is a unique form of vocal art. It helps to develop the student's sense of music and especially vocal and harmonic.

The vocal sense, in turn, is a complex musical sense, and the general sense of music is the interaction of all genres. While singing, the student should be able to observe how his performance is going, and be more alert and alert. This increases the clarity of the performance, enhances the harmony in the rhythm, improves the pronunciation of the literary text, and helps to perceive the pure and perfect sound of the human voice.

Music lessons in the primary grades are an integral part of the system of art education and moral, aesthetic education of students in general secondary schools.

Singing in a choir is one of the key factors in developing vocal and choral skills in primary school. Singing in a choir is a group activity of music education with the direct participation of the student. To enhance the educational impact of the song, it is recommended to select works that are appropriate to the subject and character in terms of the student's age, musical ability, and volume.

The repertoire of songs to be sung in the choir should give a wide place to the motherland, our rich nature, various holidays associated with the work and life of our people, morality. The selected songs are of different genres, they are more lyrical songs in our national music, humorous songs, children's folk songs, melodies suitable for playing children's games, etc. 'songs, march and waltz tunes should be included. To better convey the ideological, moral, and aesthetic content of these songs to students, creative methods are used, such as thematic introductions, ethical conversations, and question-and-answer sessions. Techniques such as expressive reading, drawing on the topic, and analyzing them can also be used to make the topics easier to understand.

In elementary school, the study of a song is based on the method of first singing the song and then singing it. Because during this period, students' writing skills are not yet fully formed. However, for each song, a visual weapon is created using images of rabbits, apples, stairs, graphic lines, and so on.

In the second grade, this image is replaced by notes. Third graders sing the piece first as a solfeggio and then with lyrics.

Singing based on different images and notes is more appropriate if it is performed regularly from the

first grade.

From the first grade onwards, special attention should be paid to defining and expanding the range of students' voices. In elementary school, most students' vocal range does not exceed 1 acta "Lya." The range of some songs increases from Act I "Do" to Act II. As a result, students perform the song incorrectly, or not at all, in these scenes. As a result, students are divided into two voices, that is, students who do not raise their voices on the high curtains should listen quietly, and the rest should sing. Sound separation can also be used to teach students to sing and to divide them into groups. Singing separately for each voice group prepares students for multiple voices and fosters a sense of independence.

We mentioned above that it is important to teach students to play the choir (a'capella) without the accompaniment of musical instruments. Singing without accompaniment helps to develop the ability to listen to music, to pronounce sounds correctly, and to develop a positive rhythm and timbre. Singing in a capella style allows students to hear each other better, clarify the intonation of sounds, and improve their independent singing skills. Because of this, it is useful to study and perform works that are accompanied by a musical instrument in some cases (as a capella).

Elementary students learn 12-14 songs in each class, each school year. At the same time, they are mainly mastering the skills of singing one-voice songs (unison) and at the same time preparing for the transition to polyphony. Research on teaching students to vote aloud has shown that this work can be started in the first grade. To do this, the teacher chooses from the songs in the program, taking into account the abilities and capabilities of students.

The vocal apparatus of small school-age students is very thin, and the range of sound is limited. Singing for long periods of time can damage children's vocal cords. Therefore, it is not recommended to break the lesson structure and allow singing instead of music literacy and listening activities. An important condition for maintaining sound is that students' vocal cords are not damaged and that they have a good sense of sound and a pleasant timbre. From the first grade, students' vocal and choral skills are improved. Proper posture when sitting and standing, ability to plan the breath, correct pronunciation of vowels and consonants melodic, harmonic intervals when singing, singing in a dynamic tone (soft voice, harmoniously pleasant) work is carried out on a regular basis.

It is recommended to use special vocal exercises before learning to sing to improve children's voice care, vocal and choral skills. It first uses tetrachords that direct students from the primary (middle) sounds of the working range downwards. Breathing is normal, quiet, without lifting the shoulders, and special attention is paid to singing in a gentle attack. Severe attacks are rarely used in primary school. Because singing in a loud attack leads to tension in the sound system, which is still very delicate. It is also not okay to sing them on extremely low or high curtains of the sound range. Students should always be warned that talking loudly, shouting, eating and drinking too hot or too cold, or damaging the vocal cords. Students with voice symptoms should be referred to an otolaryngologist or phoniatician for treatment. Regular work on the preservation of students' voices plays an important role in ensuring the healthy development of the vocal apparatus.

The school curriculum includes songs with vocal and musical features. Each of them contributes to the development of vocal and choral skills.

When the teacher arranges the selected musical works (for singing and listening in chorus) in a certain order, it is necessary to take into account the volume of the students, their passion and pleasure, their preparation in the field of music and singing.

The basis of music education for students is to sing in the choir, because the task of developing the ability to music, to increase the love and interest in the art of music is successfully fulfilled by students in the course of their activities.

In the process of getting acquainted with the work, the teacher's short but interesting and figurative introductory words about it, interesting conversations about the structure and content of the work play an important role.

Music lessons in elementary school are the foundation of education. Primary school students imitate the images in kindergarten, television, radio, puppet theater, and cartoons because of their incomplete psychological and physiological development and incomplete formation of the vocal organs.

When choosing songs, it is important to use colorful and familiar songs. Importantly, the wider use of play techniques in the primary grades gives good results.

The most important part of the art of music is that it can give students a vivid picture of the emotional world, the life they live, and the past of our contemporaries. That is why it is very important to arouse their interest in music, to try to explain some features of the language of musical works, to cultivate musical taste and broaden their horizons. have to go.

Psychological and physiological characteristics, memory, vocal apparatus, speech, musical reading of students in school will be developed in different ways. However, the role of a music teacher is to educate students of different backgrounds, voices, musical abilities, and musical abilities in the same way. To do this, the teacher first divides the children into different groups during the music lesson. That is, children with a gifted resonant voice are placed in the back row, children who sing based on the teacher's voice are moved to the front row, and children with a weak musical ability are moved to the middle row. At the same time, the teacher treats the students with kindness and carefully eliminates their shortcomings. Throughout the lesson, children with poorly developed musical abilities and positive changes in their voice are encouraged to make every achievement, ensuring that they are able to perform on an equal footing with active children. As a result, children develop a taste for music, their voices change for the better, and their ability to perceive music consciously develops. Singing and listening to music play an important role in the positive development of students' musical learning. When children sing, they develop vocal apparatus, memory, speech, attention, and physical and mental development. The content of the song, the sound thinking of the students, helps to develop their musical abilities. For example, such songs as "Song of a healthy generation" (music by Sh. Yormatov), "Gul terdi gullar" (music by N. Norkhodjaev). Children can sing all the songs as well as listen to the music. Listening to music affects the mood of students. in a word, music is an important tool in educating students to be physically healthy and mentally mature.

Abu Ali ibn Sina's thoughts on inculcating the best human qualities in the minds of students through music and helping them grow up healthy are noteworthy. In his Encyclopaedia, he classifies the sciences and outlines the ways in which science is studied. The most important way to acquire knowledge is to influence children from an early age. That is why Ibn Sina says that a child should be handed over to a teacher from the age of six, that education should be given gradually, and that a child should not be tied to a book all at once. These recommendations of Ibn Sina can be a guarantee of pedagogical effectiveness in the study of music today in extracurricular circles not only as a source of musical education and upbringing, but also as a means of understanding the national spirit, and therefore the national idea. .

Upbringing means the development of a person who is fully mature - who combines moral purity, spirituality and physical perfection. Among the educational tasks, the formation of aesthetic tastes and needs in people plays an important role. In the system of aesthetic education, art occupies a leading position. So far, the content and functions of aesthetic education have been interpreted differently. Many scholars and educators view aesthetic education as a system of means, forms, and methods of forming artistic perceptions, tastes, and needs. This represents the one-sided content of aesthetic education in the individual, which is aimed only at the composition of artistic aspects. Such an understanding of aesthetic education can have unfortunate consequences. In other words, we mean

people who know the artistic forms well, who perceive external beauty, but who are spiritually poor, who do not see or understand the beauty and ugliness in the actions of life and in the content of works of art. we can grow. Such "aesthetically pleasing" people can dress tastefully, decorate them beautifully, and learn about certain types of art. They are also able to more accurately assess the shape and external beauty. But they are often indifferent to the meaning of art, to the absurdity of life.

The holidays are dedicated to the development of faith in our independence, our Motherland, our people, our bright future, the emphasis on the positive changes taking place in our social life, the deepening of the spirit of respect and devotion to our compatriots and students. level of preparation

A different approach to aesthetic education is needed to develop people who truly understand aesthetics. In expressing and defining the content and tasks of aesthetic education, it is necessary to take into account that aesthetic education is an important part of spiritual education, its structural dependence and the origin of this education.

Aesthetics is the science of not only the beauty of nature and sanctuary, but the beauty of life and society in general. Aesthetic education should form a true love of beauty, a hatred of nonsense, nonsense, the desire to create beauty and the ability to create beauty, the ability to fight the ugliness of art and life. In order to successfully solve these complex tasks, spiritual education must be dialectically connected with true aesthetic (pure artistic) education. Aesthetic education should be accompanied by spiritual issues. It is important to remember that an aesthetically correct understanding of art and life is in itself a means of spiritual enrichment and enrichment. Aesthetics is inseparable from spirituality. Therefore, any form is an reflection of a certain content, and any type of art reflects life, first of all, its social and spiritual norms. Aesthetics is reflected in all areas of reality. These include a person's aesthetic attitude to art, aesthetic sense, aesthetics in nature, art, labor, human behavior, life events, and so on. Aesthetic assessment of any thing or event is an integral quality of a person. However, the nature of this assessment, its objectivity is determined by the level of aesthetic education of the person.

Every formal person has an aesthetic approach to reality by nature. As a person perceives things and events through the senses, he is involuntarily influenced by them and evaluates them in a certain way. But the nature of that exposure and evaluation also depends on how aesthetically educated a person is.

Thus, aesthetic education plays a crucial role in the aesthetic perception of reality. Aesthetic perception is based on emotions and perceptions. In particular, the sense organs perceive aesthetics in a unique way. The sensory organs process and create impressions of perceived objects and events in the surrounding world. However, the aesthetic evaluation of perceived objects and phenomena is carried out under the influence of the mind, consciousness, aesthetic and spiritual norms of man. Aesthetic and traditional views have a historical and class character. In this regard, an example given by N. G. Chernyshevsky in his doctoral dissertation is interesting. She writes that in an aristocratic society, a woman with a slender waist, narrow shoulders, pale face, stern eyes, slender arms and legs is a symbol of women's beauty in general. Whenever the peasants see this noble beauty, they look at her with pity and sympathy, as if they were sick. In the eyes of farmers, a tall, healthy, strong woman with a red face is beautiful.

Here is an example that clearly illustrates the class nature of aesthetic views, norms, and evaluation.

Indeed, the nobility did not do physical labor. The lives of women in aristocratic societies were full of festive, vain pleasures. As a result of such a life, the image of women's beauty has been passed down from generation to generation. The peasants worked, and the fate of the women among them was difficult. They worked both at home and in the fields and became mothers. This is the source of the beauty of women among the peasants.

It is well known that the aesthetic approach to reality is a historical and social necessity, and this rule is absolutely unquestionable. Because life itself proves it. A person's aesthetic view of the world can be right or wrong. In order to perceive and evaluate anything correctly, it is necessary to have normal

sensory organs and a normal psyche in general. For example, a blind person cannot aesthetically perceive the beauty of nature, an artist's landscape, and a mentally ill person misunderstands objective reality, and therefore his aesthetic view of the world cannot be formal. But can a person's psychophysical features, his sensory organs, be the only source of the right aesthetic attitude to the world? To this question we give a negative answer. For example, blind and deaf O. I. Skorokhodova writes in her book "How I Communicate with the Outer World" that she has developed the ability to feel, smell and vibrate, so she perceives reality, sculptures, music and reads works of fiction. . The great composer Beethoven created wonderful music and realized it even when he was unhappy, that is, almost completely deaf. These two examples show that the senses are not the only factor in the right aesthetic approach to the world.

This is confirmed by other facts. For example, some people who have absolutely formal senses have a distorted aesthetic taste, an aesthetic attitude to the world, and perceive ugly things as beautiful, beautiful things. This means that the right aesthetic attitude to the world is determined not only by the state of the senses, but often by a person's consciousness and outlook.

A person's aesthetic attitude to reality is formed under the influence of social relations and purposeful upbringing. A formal aesthetic approach to reality involves both the perception of things and events, as well as the social content and their social evaluation, which is determined by human consciousness and spiritual norms.

Aesthetic perception and aesthetic evaluation combine intuition, thinking and will, personal and social things.

The purpose of art is to cultivate in people an ideological and emotional aesthetic attitude to the world. In our opinion, the subject and object of aesthetics is not only art and its impact on man, but also the whole reality, life, work and the complex spiritual sphere of man. Art is closely connected with life. should be looked at. The development of science and technology in society does not hinder the development of art, but, on the contrary, develops it, and as a result of life, science; all branches of technology and art become one.

The aesthetic development and aesthetic creativity of students is the achievement of a wide nation. The richness of aesthetic values and the availability of opportunities to participate in their creation open the way to the world of beauty for everyone. Today, it is very important to develop the creative abilities of all those involved in the creation of material and spiritual wealth.

Art depends on the level of development of a society, and it itself actively influences the nature and pace of social development. Art and literature play an important role in educating people ideologically.

Art has always played and will continue to play a significant role in social life and ideological struggle.

All forms of consciousness, including artistic consciousness, are mutually dialectical beings. Without this, it is impossible to objectively study art and its role in the development of society.

In view of all the above, it should be noted that in creating a system of aesthetic education, it is necessary to take into account that art is associated with all aspects of life. Therefore, art is not only an aesthetic phenomenon, but also an ideological phenomenon. Therefore, aesthetics is an important tool of education. Art reflects social reality, evaluates it to a certain extent ideologically, directs people to different perceptions, to evaluate different facts and events in reality. All this defines the ideological tasks of art.

Art represents the true interest and aspirations of the people and is a decisive factor in the development of art. Today, aesthetics is not only a general theory of art, but also a science that studies reality according to the laws of human beauty, all aspects of human life and society. That is why. and aesthetic education can no longer be limited to art education.

Lack of distinction between artistic and aesthetic education hinders a person's aesthetic development, narrows the scope of aesthetic education.

By aesthetic education we mean not only pure artistic taste, but also the formation of aesthetic norms that cover all areas of human life. Therefore, the means of aesthetic education consist not only of literature, but also of the whole reality: nature, labor, social life, spiritual relations, the impact of man on nature and life.

Among the many means of aesthetic education, art plays a very important role, and the reason for this can be explained by:

1. Art is an aesthetic reflection of reality. In any work of art, the aesthetic and spiritual evaluation of any aspect of objective reality is either explicit or implicit.
2. Art is emotional by nature, and therefore it affects the feelings of students, giving them a sense of empathy, a certain emotional-evaluative.
3. Art is a field of culture that is of great interest to the general public.
4. Only the cultural level of the people in our society

not only because of its growth, but also due to the development of technology, especially cinema, radio and television, art is equal to all. Now we don't have families who don't communicate with art almost every day.

5. Connection with art enriches a person's spiritual world, arouses in him the desire to live according to the laws of beauty.

The following is a discussion of the art of singing, which is one of the tools of aesthetic education. Singing is a special kind of art. This uniqueness is reflected in the fact that the song combines music, melody, poetic acap and singing. The role of music in aesthetic education is sufficiently covered in the literature on philosophy, musicology and pedagogy. However, the role of the art of singing in the formation of personality has not yet been scientifically clarified. This, in our opinion, is due to the complexity of the structure of the art of singing and its multifaceted impact on man, the human mind. In this work, we have tried to fill this gap, that is, to highlight the educational aspects of the art of singing and its role in the development of a new person.

There is no doubt that music plays an important role in human development. As stated at the IX Conference of the International Society for Music Education, music has a profound impact on a person's spirituality and helps him to demonstrate the creative abilities he needs in any field of activity, in any profession. Music serves as a means of educating and enriching a person at all stages of the development of society. At the present stage, when science and technology are advanced, the educational value of music has increased.

First of all, the abundance of technology, the acceleration of the pace of life, the increase in the amount of information that a person needs to learn, while improving his mind, can also impoverish his emotions to a certain extent. In order to prevent this from happening in our country, all measures are being taken to develop the individual in a comprehensive and harmonious way. Music plays a very important role in this task. Secondly, there are such things as "Beatles", "Rock", "Pop", which are spread among young people from some foreign countries and can have a negative impact on their morals. there was a need to combat the popularization of music. The first factor in this struggle is to instill in our youth a positive aesthetic attitude to music and art in general.

Music has a profound effect on the human mind and spirituality. For the same reason, it can be a great source of spiritual beauty and purity of heart for a person, as well as a habit of cruelty, despair, tolerance and selfishness. It all depends on what kind of music a person listens to and how well they appreciate its essence.

The famous music educator D. Kobalevsky said: "Art has the ability to attract a person or just to please him. Curiosity arises with deep thinking and deep feelings. Entertainment can be done in any way, with little work, as long as the person is busy and his nerves are calm. Chinese art does not deteriorate under the influence of fashion, it lives on for centuries and enriches the spiritual world of mankind, it does not become obsolete. Entertainment music is usually subject to the unstable laws of transient fashion. Even the most successful pop songs live for a year, a few months, or even a few weeks. Entertainment immediately catches the eye, loses its appeal, and needs something more interesting, and then there is a desire for something more interesting, and this will continue indefinitely." Addressing the participants of the IX Conference of the International Society for Music Education, D. Kabalevsky emphasized the following. Do not deprive yourself of the joy of communicating with your horse. tenacity, counseling is of paramount importance.

The great power of music is that it can penetrate a student's inner world and stir their emotions. Psychologists say that music can penetrate even the largest, thinnest layer of neural networks in the hemispheres of the human brain, which can not be affected by any other means. In these layers are stored huge reserves of human energy, and good music can activate exactly these mental energy, emotional reserves.

Conclusion. The role of music, especially folk songs, created from a series of people's heartaches, joys, sorrows, dreams and hopes, is invaluable in the formation and development of the student's personality.

Folk songs are an art form that has been ingrained in the blood of the Uzbek people from generation to generation, and therefore anyone who listens to folk melodies, lamentations and other national ornaments can not be indifferent to it, follow it directly, sings and dances together, that is, the music takes him to his magical world.

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 Performance 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. Xaydarovich, Y. B. History of uzbek composition and regional styles in uzbek composition. *International Journal on Integrated Education. (IJIE)*, Vol. 4 No. 2 (2021), 109-113.
16. Xaydarovich, Y. B. Methods of Developing Musical Thinking in Higher Education Students through Music Culture Lessons. *International Journal on Orange Technologies (IJOT)*, Vol. 3 No. 12 (2021), 22-29