



THE IMPORTANCE OF PRACTICAL TRAINING IN THE DEVELOPMENT OF AESTHETIC EDUCATION

Abdulbokiyeva Moxichehra

Namangan State University, Faculty of Music and Culture

Music Education, 3rd year Student

Annotation

There are concepts of society and the aesthetic culture of the individual. The aesthetic culture of a society is a set of material and spiritual values that humanity has accumulated throughout history. The aesthetic culture of the child's personality is also the result of his active assimilation of the material heritage of society. Aesthetic culture is constantly changing as a result of the interaction of a person with beauty, as well as the interaction of certain qualities of a person.

Keywords: society, aesthetics, instrument, lesson, beauty, education

Introduction

It is impossible to talk about a spiritually mature person without forming a sense of human beauty. Music is one of the most powerful tools for shaping and nurturing these delicate feelings. Explaining the role and importance of music culture in the development of the individual means, firstly, the question of man and his essence, secondly, the scope of enlightenment, and thirdly, the possibilities that music has in spiritual maturity.

In addition, music strengthens and refines a person's aesthetic attitude to life in general, and especially helps young people to realize their talents, to be morally clean, to adapt to life, to become socially active as a professional. Even the appearance, behavior, and culture of a person who is genuinely familiar with music can change.

Music generalization method of lessons. This method is aimed at developing children's musical comprehension, logical and artistic thinking skills.

a) Creates specific tasks to be addressed in the music director's training;

b) The music director and the child work together to solve the problem;

Oral methods of teaching music. There is a special requirement for the music teacher's speaking skills in music lessons. The music director introduces children to the wonderful and magical world of music with his or her artistic introduction to the work, and engages the children's attention through an interesting story or conversation to help them understand the music artistically.

An interesting phrase is a lively, emotionally vivid statement by a music director about a piece of music. The story is short, figurative, vivid, and interesting, with the aim of teaching children to understand the work artistically”¹. Conversation is an activity in the form of a dialogue between the music director and the children, which encourages the children to think independently.

Demonstration teaching methods. As you know, music is an art that consists of moving melodies and harmonic sounds. It can only be perceived by listening to it through the hearing organ. Demonstration



teaching uses notes, posters, pictures, the words of the music director, conducting expressions, dance moves, children's musical instruments, live and accurate performance of music, technical means. This means that live music will be the main exhibition in the classroom. Types of exhibitions in music education:

Natural exhibits (taken from nature).

Graphic visual aids (drawings, diagrams, tables).

Visual exhibitions (photos, photographs, videos).

Symbolic exhibits representing specific symbols.

In music education, the method of illustration mainly involves the display of posters, instruments, stands, drawings, pictures of composers, tables, etc. technical demonstration, i.e. modern computer, using information and communication networks, on-screen coverage of topics in CD-ROM e-books, themed movies and videos, audio and video materials.

Practical teaching methods. Practical methods are used to develop children's vocal and choral skills, to analyze the structure and means of expression of music, to determine its genres and forms, and to develop the skills of studying note writing. Practical methods were considered an important tool in the development of vocal and choral skills.

Game method - mainly in the beginner group gives better results. The game and its elements will be widely introduced in the new program and manuals. Primary school children are more active and playful. Musical games used in the lessons increase children's musical reading and develop their musical abilities.

Comparison method. The method of comparison is widely used in music lessons. It is widely used in vocal and choral work as a music director, comparing children's performances and magnetic recordings, analyzing musical works, and defining genres.

A method of working with children with learning disabilities and hearing impairment. Children with learning disabilities are divided into different groups during the lessons and work individually after the lessons. Differential grouping is defined as stratification or division into groups according to children's musical ability, reading and voice.

The first group includes children with good voices and good musical abilities. The second group includes children who have an average voice and musical ability, that is, they sing following the voice of the music director.

A new program has been developed on the basis of state standards of music education. The new program includes the full use of national musical heritage, popular folk songs and melodies, maqom, shashmaqom, epics and modern music. The educational process of this program, methods of teaching music. Lesson year, quarterly themes, tentative plan, sample lesson development, local music and lesson activities are an integral part of the lesson theme, subordinate to the overall theme and logically integrated to form a coherent whole. This requires an ongoing process of updating the content and style of work of existing teachers. Such requirements are widely covered in these manuals, a set of recommendations and published textbooks. Another distinctive feature of the new programs is that a number of musical laws, including music speech, means of musical expression, musical forms, structure



and development of music, modernity of music, which should form the basis of music literacy in the science of music culture. etc. must be taught deeply, perfectly. This means that in order to teach a new curriculum, a music teacher must improve his or her music-theoretical knowledge.

The third group includes children with poor voice and limited musical ability. During music lessons, these children should be placed in the following order: the first row is for children who sing based on the voice of the music director, the second row is for children with poor musical ability, and the third row is for children with gifted voices. In this case, the children in the second row listen to the music around them, follow their voices and try to sing beautifully, expressively and correctly.

In this way, children can develop their musical skills. After some music lessons for children with learning disabilities, individual lessons are given, assignments are given, and songs are taught separately with adjusted voices. In this way, children develop interest in music, singing, passion for listening to music, musical ability, musical reading, singing skills.

To date, a number of measures have been taken to preserve the spiritual wealth, moral principles, customs and traditions of the Uzbek people, accumulated over the centuries. Important work is being done to bring invaluable works created by the Uzbek people to young people, to restore historical monuments, to return to Uzbekistan the samples of folk art that have passed abroad. The Law on Education and the National Program for Personnel Training focus on two important issues: 1) building education on a national basis: 2) training young people to world standards.

The task of nationalizing the content of education and building the spiritual and moral culture of students on this basis also sets the task of improving music lessons. Almost 80-90% of music teachers in secondary schools of the country unaware of the masterpieces of art.

In order for our children to have good morals, we need to inculcate in them the traditions that have been passed down from generation to generation. Of course, this has a positive effect, and as a result of the repetition of these habits in our lives, they involuntarily become ingrained in the minds of children, and have a positive effect on their upbringing, the formation of their behavior. Aesthetic education depends on external and internal conditions that affect the aesthetic development of the individual. Conversation, story, example, assignment, self-education, encouragement and punishment of aesthetic education in acquainting young people with beauty, their correct understanding of life events, the formation of noble feelings and aspirations, self-analysis, self-assessment methods are of great importance. The teacher's live speech is the most effective way to shape the aesthetic upbringing of teenagers. When choosing a topic for a conversation, it is important to consider the relevance of the topic to the content of the conversation and the expected outcome of the conversation.

The conversation can be on various topics of aesthetics: the beauty of nature, interpersonal relationships, human beauty, and especially the positive impact of music on human formation. It is important that students have questions that inspire them, inspire them, and make them think. There is a lot of debate about that.

Aesthetic education has a much broader meaning and teaches an individual to perceive the beauties of nature and society in an ideal way. It also cultivates in the individual the ability to change the reality of aesthetic activity on the basis of the rules of beauty. Aesthetic development is a process that takes a long



time for an individual to develop and improve his or her aesthetic consciousness, attitudes and activities. This process has different stages, as well as levels, which are determined by age and social factors. Aesthetic education depends on the individual's acquisition of the aesthetic culture of society and is carried out in different ways and forms.

Knowing the basics of the need to know the instrument in order to consciously understand the music, in turn, ensures that the work is stored in the memory in an artistic tone and logically.

It is important to remember that music played live on a musical instrument will imprint the attention, interest, and consciously learned melody of the first-graders and the melody of the music they listen to for a lifetime.

Uzbek folk instruments are often identical and similar to Tajik and other Oriental musical instruments in terms of their functions, performance capabilities and structure.

There is also a need to focus on assessing students' performance skills in music culture classes. In doing so, teachers must first and foremost engage students in the lesson, ensure their activism, and most importantly, engage the children in their lessons.

One of the most important tasks of a music teacher today is to rely on information technology and have a deep understanding of its effective use. The Internet and modern sources of information technology are very useful for teachers in their free time and in preparation for lessons.

A child accustomed to perceiving a small piece of music cannot perceive a large piece of music. This means that in order for a child to reach this level of musical comprehension, he must consciously actively acquire the knowledge, skills and abilities necessary to hear a great work. But this does not happen by itself. To do this, using the principle of systematicity and continuity in music education, the child must consciously master the learning materials, create an active learning process.

A conscious attitude requires, first of all, the content of teaching, the birth of a desire to know, related to the methods of teaching. The student tends to read only when the music lesson itself is interesting. Much here depends on the teacher, his style and method of work, his attitude to students. In order to master a certain piece of music by singing or listening to it, and to enjoy it artistically and aesthetically, it is necessary to understand this work, to be able to attract the child's attention and interest in it. Otherwise there will be no consciousness and activity.

In enriching students' musical interests and imaginations, awareness and activism in the classroom are necessary for the formation of vocal-choral skills. To do this, the teacher's explanations must be appropriate, clear and concise, appropriate to the children's vocabulary, vocal exercises and songs must be appropriate to their voice and singing skills. In the study of music literacy, however, awareness and activism make it easier to know and master music theoretically and practically correctly. The active nature of knowledge is also reflected in educational activities. Students can understand and master the music learning material only in the process of active cognitive activity.

The student works independently because of his interest and desire to read. It is due to his activity in music lessons, hard work, thirst for knowledge. The role of the music teacher here is to help the student organize his / her study time properly, to teach him / her rational ways of mental activity.



References

1. Methods of teaching music at MTM, Text of lectures, 2016
2. T. Artikov, Methods of teaching music, 2016, NamSU
3. Music education - the basis of spirituality, NamSU, collection, 2017
4. K. Rakhmatov, Uzbek folk instruments, Text of lectures, 2015 NamSU
5. T. Mahmudov. "Independence and culture" T. "Sharq" 2001.
6. O'. Tolipov, M. Usmonboyeva. "Theory and practice of pedagogical technology" T. "Science" 2005.