

WAYS TO DEVELOP MUSIC LESSONS BY TEACHING STUDENTS TO WORK WITH MUSIC PROGRAMS IN MUSIC LESSONS

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Abstract

The goal of art is to educate a person's ideological-emotional aesthetic attitude to the world. In our opinion, the subject and object of aesthetics is not only art and its impact on a person, but also the whole reality, life, labor and the complex nature of a person. is the spiritual realm.

The article describes ways to develop music lessons by teaching students to work with music programs on a computer.

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Introduction.

National relations in the society have been characterized not only in the field of economy, but also in the spiritual life by the constant expansion of the exchange of experiences. For example, scientific research is considered an international wealth of nations.

All nations and peoples have contributed to the common multi-ethnic culture. Also, each nation used the good things created in the creativity of all nations.

European classical music, like all other nations, has its own national music culture. This culture is developing and getting richer. Its uniqueness is increasing. The development of European classical music art is related to the process of complementing each other characteristic of the art of all nations. Mutual enrichment and interaction of musical cultures does not deny the national, specific characteristics of European classical music.

The main part.

Large-scale exchange of spiritual wealth is the law of development of national relations. In general, no nation was left out of this process. Decades of literature and art, tours of national theaters and concert brigades, art exhibitions, mutual translations of books and forms of artistic activity reflected national relations in the field of spiritual life. European classical music art has been presented on a wide international stage. Classical European musicians and singers, folk ensembles have successfully demonstrated their skills in various republics and foreign countries. Their performances in all places aroused the lively interest of the listeners. The enrichment process of European classical music culture is multifaceted and complex. For example, the emergence of opera and ballet represents the high level

of European musical culture. In Europe, opera and ballet are complex and embodied forms of art.

European opera and ballet works were created on the basis of the use of the rich traditions of the past culture of Europe and unique musical art. Opera and ballet works, their melodic essence is deeply national and unique.

The enrichment process of European classical music culture is multifaceted. For example, in the 16-19 centuries, new genres appeared in European classical music: symphony, symphonic. poems, oratorios, cantatas, romances, musical instrument concerts, pop songs, suites, etc. were created. Many wonderful works of these new genres were written by European composers. For example, Mozart, Bach, Beethoven, Chopin and others are among them.

The present European classical music culture is rich and multifaceted, both in form and content. works of European composers; It embodies national, classical, folk (oral) and modern polyphonic art.

The introduction of polyphony was an important impetus for the development of European classical music culture. The introduction of polyphony was an objective necessity. Because the great changes of the new era, the scale of socio-economic growth, the great courage and tenacity of the people could not be expressed by the musical instruments of the monophonic genre. it is completely legal to switch to multi-vocality, which can express historical events and the freshness of the time.

In Europe, musical oral creativity of an ethnographic nature is rapidly developing. This creation is the result of the freedom of the people and their creativity. Now it is studied by musicologists. The best works of oral creativity certainly enrich the culture of European classical music.

These elements find their structural expression in the works of European composers. Therefore, European classical music culture is successfully developing by combining nationalism and new content.

Today, the process of modernization of the reforms taking place in the education system is underway. Culture and art have a special place in the process of reforms.

On the basis of the Law of the Republic of Uzbekistan "On Education", "National Program of Personnel Training", a new program was developed for music as well as all subjects of general secondary schools. At a time when we have the opportunity to realize our identity, create our own destiny and the future of our children, restoring the uniqueness of our national culture, aesthetic education and development of students in general secondary schools is one of the important tasks. is considered ``.

In music education, the creation of a new program based on the State educational standards, along with the formation of musical knowledge and skills of students, will also train such qualities as memory consolidation, observation, independence, initiative, musical and artistic taste.

Among the many factors of education in leading the young generation to perfection, music has a special place. Music, with its unique nature, has the power to greatly influence the spiritual world of students. Because under the influence of melody and melody, the growth of the world of emotions, the formation of perception and thinking, the desire to strive for goodness, love beauty, protect nature, and serve for the development of the motherland will increase. Music education is one of the main and complex aspects of the world of sophistication and teaches to perceive and appreciate the surrounding beauty. A person gets to know music through his mother and enjoys it for the rest of his life. Therefore, the formation of musical culture in students is considered the main goal of music education.

In a word, the art of music teaches, describes and expresses life. Therefore, the art of music educates noble qualities and feelings in students, serves as an effective tool in forming a spiritual, ideological and moral outlook. These qualities of music are used in each class, taking into account the age, life experiences, musical knowledge and skills of students. In the middle grades, there is a period in which students' scientific worldviews are formed based on their life experiences. Accordingly, the studied works become more and more complicated in terms of genre, size and artistic content.

Teaching students about music and works created by composers is of great educational importance. Also, the introduction of state educational standards in musical education allows full use of our national musical heritage. Although European music is given in a certain content in the music culture program, national music is recommended in every lesson, taking into account our rich musical culture. It is especially appropriate to use folk tunes and songs as vocal-choir exercises.

"Musical education is not only educating a musician, it is primarily educating a person," said V.A. Sukhomlinsky. From early childhood, we must create conditions for the development of the basics of musical culture in the minds of students. The most important thing is to make students look at music not only as a temporary tool, but as a source that enriches our spirituality and culture, inner world and spirit. We can achieve the formation and development of musical culture in students by forming their desire, interest, feelings (emotions) and tastes (musical-aesthetic thinking).

The interaction of art and the education of the masses of workers is one of the urgent problems of aesthetics. Literature and art play an important role in educating people and developing a new person.

At the current stage of social development, education is an extremely important issue. This issue is dialectically connected with two other current tasks, and these tasks are to strengthen the material and technical base of our society and create new social relations between people.

Education means growing a person who is mature in all aspects - who embodies moral purity, spiritual wealth and physical perfection. Forming aesthetic tastes and needs of people plays a major role among the educational tasks. Art takes the leading place in the aesthetic education system. Until now, the content and tasks of aesthetic education have been interpreted in different ways. Many scientists and educational practitioners consider aesthetic education as a system of means, forms and methods of artistic perception, taste and needs. This represents the one-sided content of aesthetic education aimed at developing only artistic aspects in a person. Such an understanding of aesthetic education can give disappointing results. That is, in the narrow sense of the word, in other words, we know artistic forms well, perceive external beauty, but are spiritually poor, do not see the beauty and ugliness in the actions of life and the content of works of art. and we can cultivate people who do not understand. Such people who are "informed about aesthetics" can dress tastefully, decorate their clothes beautifully, and know some types of art. Also, they can assess the shape and external beauty quite correctly. But often they are indifferent to the content of art and the absurdity of life.

A different approach to aesthetic education is necessary to develop people who truly understand aesthetics. When expressing and explaining the content and tasks of aesthetic education, it is necessary to take into account that aesthetic education is an important part of spiritual education, that it is structurally dependent on it, and that it originates from this education.

Aesthetics is the science of not only beauty in nature and art, but also beauty in life and society in general. Aesthetic education should form a true love for beauty, instill hatred of absurdity and absurdity, the desire to create beauty and the ability to create beauty, the ability to fight against ugliness in art and life. In order to successfully solve these complex tasks, real aesthetic (pure artistic) education and spiritual education must be dialectically connected. Aesthetic education should be guided by spiritual issues. It should not be forgotten that an aesthetically correct perception of art and life is a means of morally uplifting and enriching a person. Aesthetics cannot be separated from spirituality. Therefore, any form is a reflection of a specific content, and any type of art reflects life, first of all, its social and spiritual norms. Aesthetics is manifested in all spheres of reality. These are the aesthetic attitude of a person to art, aesthetic feelings, aesthetics in nature, art, work, people's behavior, life events, etc. The ability to esthetically evaluate any thing or event is an indispensable quality of a person. But the nature of this assessment, its objectivity is determined by the level of aesthetic education of a person.

Any formal person has an aesthetic attitude towards reality. When a person perceives things and events

through his senses, he is involuntarily influenced by them aesthetically and evaluates them in a certain way. But the kind of impact and evaluation depends on the aesthetic education of a person.

Therefore, aesthetic education plays a decisive role in the aesthetic perception of reality.

Aesthetic perception is based on feelings, sensations. In particular, sense organs perceive aesthetics in their own way. Perceived objects and events in the universe are processed by sense organs and form an impression. However, the aesthetic evaluation of perceived things and events is carried out under the influence of the mind, consciousness, aesthetic and spiritual norms contained in a person. Aesthetic and spiritual views have a historical and class character. In this respect, an example given by N. G. Chernyshevsky in his doctoral thesis is interesting. According to him, in the society of white nobles, a woman with a thin waist, compact shoulders, a pale face, a sly look, and delicate hands and feet is considered a symbol of women's beauty. When the peasants see this fair-skinned beauty, they look at her with pity and sympathy, as if they had met a sick person. In the eyes of peasants, a tall, healthy, strong woman with a red face is beautiful.

This example clearly expresses the class character of aesthetic views, norms and evaluation.

Indeed, the nobles did not do physical labor. The life of women in the aristocratic society was spent with festive, idle fun. As a result of such a life, the symbol of women's beauty has been passed down from generation to generation. The peasants worked hard, and the fate of the women among them was also difficult. They worked both at home and in the field, and became mothers. The symbol of the beauty of women among peasants came from this.

It is known that the aesthetic attitude to reality is a historical and social necessity, and this rule is absolutely indisputable. Because life itself confirms it. A person's aesthetic attitude to the world can be right or wrong. In order to correctly perceive and aesthetically evaluate anything, 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 perceives objective reality incorrectly, and accordingly, his aesthetic attitude to the world cannot be formalized. But can a person's psychophysical characteristics, his sensory organs be the only source of correct aesthetic attitude to the world? We reject this question. For example, the blind and deaf O. I. Skorokhodova wrote in his book "How I communicate with the outside world" that he perceived reality, sculptures, music, due to his highly developed sense of touch, smell, and vibration. read works of fiction. The great composer Beethoven created wonderful music and understood it even when he was unfortunate enough to become almost completely deaf. These two examples show that sense organs are not the only factor of correct aesthetic attitude to the world.

This is confirmed by other facts. For example, some people with completely normal sensory organs have disturbed aesthetic taste, their aesthetic attitude towards the world is wrong, and they perceive ugly things as beautiful and beautiful things. Therefore, the correct aesthetic attitude to the world is determined not only by the state of sensory organs, but often by a person's consciousness and worldview.

The aesthetic attitude of a person to reality is formed under the influence of social relations and purposeful education. The formal aesthetic attitude to reality includes the perceptive perception of things and events, as well as their social content and social evaluation determined by human consciousness and moral norms.

In aesthetic perception and aesthetic assessment, sensations, thinking and will, personal and social things are combined.

The aesthetic attitude of the working class, the driving force of history, is the most objective attitude. All spiritual abilities of a person, including aesthetic attitudes, are formed on the basis of labor activity, and accordingly, in every historical period, the aesthetic views of the working people have been the

most genuine views. In order to correctly determine the task and content of aesthetic education, it is necessary to clearly imagine the tasks of aesthetics in general and art in particular. Aesthetic perception is not limited to pleasure, it can also cause unpleasant feelings in a person, for example, pain, sadness, pity. As art reflects life, it does not express only its beautiful aspects, of course. The subject of art is life and its diversity, all its conflicts, joys, sorrows. As N. G. Cher-nishevskiy wrote: "A work of art with its artistic merits can arouse aesthetic pleasure and also cause sadness, and even destroy the essence of what is depicted.

The purpose of art is to educate a person's ideological-emotional aesthetic attitude to the world. In our opinion, the subject and object of aesthetics is not only art and its impact on a person, but also the whole reality, life, work and the complex spiritual sphere of a person. . Art is closely related to life. should be looked at. The development of science and technology in society does not prevent the development of art, but, on the contrary, it develops it, and therefore, as a result of life, science; all aspects of technology and art become a whole.

People's aesthetic development and aesthetic creativity is the achievement of the masses. The universality of aesthetic values and the availability of opportunities to participate in their creation opens the way to the world of beauty for everyone. Nowadays, it is a very important task to develop creative abilities of all people who participate in the creation of material and spiritual wealth.

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

Art has always played a major role in social life and ideological struggle.

All forms of consciousness, including artistic consciousness, are mutually dialectical existence. It is impossible to objectively study artistic creativity and its role in the development of society without taking this into account.

Considering all of the above, it should be noted that when creating a system of aesthetic education, it is necessary to take into account the fact that art is related to all aspects of life. Therefore, art is not only an aesthetic phenomenon, but also an ideological phenomenon. Accordingly, aesthetics is an important tool of education. Art reflects social reality, evaluates it ideologically at a certain level, directs people to different perceptions and evaluations of various facts and events in reality. All these determine the ideological tasks of art.

Art represents the true interest and aspirations of the people, and therefore it is a decisive factor in the development of art. Today, aesthetics is not only a general theory of art, but also a science of human learning of reality, life activities and all spheres of society according to the laws of beauty. That is why. even now, aesthetic education cannot remain only artistic education.

Failure to distinguish between artistic and aesthetic education prevents a person from achieving aesthetic perfection and narrows the sphere of influence of aesthetic education.

By aesthetic education, we understand not only pure artistic taste, but also the formation of aesthetic norms that include all spheres of human activity. Therefore, the means of aesthetic education are not only literature, but also the whole reality: nature, work, social life, spiritual relations, human influence 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 as follows:

1. Art is an aesthetic reflection of reality. In any work of art, an aesthetic and spiritual assessment of some aspect of objective reality is present, either overtly or covertly.
2. Art is emotional by its nature, and therefore it affects people's feelings, creates sympathy, a certain emotional-valuation impression in them.

3. It is a field of art and culture that arouses lively interest in the general public.
4. In our society, only the cultural level of the people not because of the increase, but also thanks to the development of technology, especially cinema, radio and television, art is equal to everyone. Now there are no families that do not communicate with art almost every day.
5. Art connects the spiritual world of a person enriches it, awakens in it the desire to live according to the laws of beauty.

Below we will focus on the art of singing, which is one of the means of aesthetic education. Chanting is a special kind of art. This uniqueness is expressed in the compositional combination of music, melody, poetry and singing performance in the song. The role of music in aesthetic education is sufficiently covered in literature on philosophy, musicology and pedagogy. But the role of the art of singing in the formation of personality has not yet been scientifically clarified. The reason for this, in our opinion, is the complexity of the structure of the art of singing and the versatility of its influence on the human mind. In this work, we 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 a very important role in the education of a person. As stated at the 9th conference of the international society on music education, music has a deep influence on the spiritual world of a person and helps him to show his creative abilities, which are necessary in any field of activity, any profession. Music serves as a means of human education and spiritual enrichment at all stages of society's development. At the current stage, that is, in the conditions of the development of science and technology, the educational importance of music has increased.

First of all, the abundance of technology, the acceleration of the standard of living, and the increase in the amount of information that a person needs to learn may improve his mind, but also impoverish his emotions to a certain extent. In order to prevent this situation from happening, all the measures of comprehensive and harmonious development of the individual are being used in our country. Music plays a very important role in the implementation of this task. And secondly, music like "Beatles", "rock", "pop", which is spreading widely among young people from some foreign countries, can have a negative effect on their morals and is being affected by it. there was a need to fight against popularization of music. The first factor of this struggle is to develop the correct aesthetic attitude and aesthetic taste in our youth towards music and art in general.

Music has a great influence on the mind and spiritual world of a person. For the same reason, it can be a great source of spiritual beauty and purity of heart for a person, and it can also make him accustomed to poverty, despair, forgiving and selfish. All this depends on what kind of music a person listens to and how correctly he evaluates its essence.

D. Kobalevsky, a famous musician and pedagogue, said: "Art has the ability to attract a person or just to make him happy. Curiosity comes with deep thinking and deep feelings. Entertainment can be done in any way, with trivial work, only if a person is busy and calms his nerves. True art is not affected by fashion, it lives for centuries and enriches the spiritual world of mankind, it does not become obsolete. Entertainment music is usually subject to the unstable laws of passing fashions. Even the most successful pop songs live for a year, a few months, or even a few weeks. Entertainment works immediately touch the stomach, lose their charm or create a need for something more interesting, then a desire for something even more interesting appears and this situation continues indefinitely. D. Kobalevsky addressed the participants of the 9th conference of the International Society for Music Education and noted the following. Don't deprive them of the joy of being in contact with the great art of today. Get the young people used to learning from great people. Teach them that regardless of the genre and form of any work, it should always correspond to a high level of aesthetic taste, the aesthetic basis is in itself. explain that it embodies not only artistry, but also idealism and spirituality."

Nowadays, the role of music and art in general in human education is increasing. Consequently, the stratification of sciences and the specialization of each person can impoverish his spiritual world. That is why art, especially music, helps to preserve the spiritual wealth of a person, the integrity of his perception of the world. Music is not only a subject to be studied, but at the same time it is a practical tool of moral and aesthetic education.

One of the most important tasks today is to form an all-round mature person who embodies moral purity, spiritual wealth and physical perfection. Spiritual and aesthetic education plays a big role in fulfilling this complex task. These two elements of general education are closely related to each other.

One of the effective means of aesthetic education is art. Communicating with different types of art is the most effective factor of aesthetic and spiritual education. Artistic amateur circles are a convenient form of attracting young people to art, educating them spiritually and aesthetically. In our pedagogical experiment, we used the rings and handles of classical European musical instruments to educate students aesthetically and spiritually. These clubs and teams were organized in pedagogical universities with music faculties.

In this experiment, folk music is not only performed for the performers, but also for the participants of the clubs and teams and the listeners of the higher educational institutions of pedagogy. We also observed how much it affects the students.

The results of our experiment confirmed that folk music has an effective impact on the spiritual world, aesthetic taste and needs of students. It can be clearly understood that this positive effect is stronger in the participants of the circle and teams than in the listeners. This is completely natural. Because the participants of clubs and teams actively participate in the creative process, special work is carried out with them aimed at increasing the educational value of music. Also, the participants of clubs and groups are active as popularizers of folk music among students. In addition, during our experiment, people who are interested in folk music, joined these circles and groups. It became known that the number of students studying music culture is increasing and, accordingly, the number of listeners at concerts is also increasing.

Based on the idea that folk music has a strong influence on spiritual and aesthetic education, we have created singing circles and ensembles based on works of European ethnographic and traditional oral professional culture. It is necessary to explain it a little. The fact is that in the past, the musical genres of the European people were passed from generation to generation only orally, because there was no notation at that time. Oral study of works of musical culture structurally combines ethnographic and professional music. These two types of musical art have acquired a truly nationalistic character and have become the cultural wealth of the entire European nation. That's why in art studies, the works of pre-revolutionary European ethnography and professional music are combined with the concept of folk music culture. These cultural works are in fact an inexhaustible source of aesthetic and spiritual ideas, which can be successfully used in the education of today's youth.

The works of European culture reflect the hopes and aspirations of the European people, high aesthetic and moral standards, as well as the principles of folk pedagogy. This situation requires students to choose musical culture as a means of spiritual and aesthetic education.

It is known that every nation is the creator and follower of high moral and aesthetic ideals. It is very important to solve the problem of using European music culture in educating young people. Therefore, the main principles of educating the young generation through musical means are always necessary. The important aspects of these principles are the selection of works of European music, the consistent determination of the forms and methods of using them in the moral and aesthetic education of students. We will consider these principles in general. When choosing works of European music culture, it is necessary to take into account the importance of moral and aesthetic ideas expressed in these works. From this point of view, it is necessary to choose works that reflect the ideas of humanity, patriotism,

internationalism, citizenship, and moral purity. Such universal spiritual norms are expressed in artistically perfect form in the works of folk music. In particular, the high artistic form ensures the pedagogical efficiency of the people's acaplap in accordance with such a high spiritual civil content. The principle of selection of works is an extremely important factor in the positive results of the educational process carried out with the help of folk music culture tools.

Forms of using works of musical culture in moral and aesthetic education of young people are singing circles and ensembles of folk musical instruments.

Previously, the musical culture of the Uzbek people did not have choral performances typical of the European culture. That's why we didn't create choir circles in our experiment either. But in nations where there is a choir in the music culture, it is necessary to accept it as one of the forms of using folk music in the moral and aesthetic education of young people. Therefore, the forms of education through the voice of folk music are determined by the characteristics of the musical culture of each nation.

Folk music can mainly be used as a means of moral and aesthetic education in various forms of artistic hobby. Because this music is a powerful factor in attracting the general public to art and artistic creativity in the present conditions.

Attracting the public to art and artistic creativity is active and passive. Direct participants of vocal-instrument ensembles are actively involved in music culture. The mass of listeners is passively attracted to European art. It should not be forgotten that this passivity is relative and conditional. Because the listeners are emotionally and spiritually active in perceiving the truly wonderful, unrepeatable works of the people. One of the important pedagogical principles of moral and aesthetic education of young people through folk music is a spiritual and creative approach to educational methods.

In our opinion, these methods should be used to strengthen the educational effect of the works on performers and listeners. Analysis of the ideological content of the song, its artistic features as a poetic work, rhythm and compositional signs; Methods such as conversations about the historical basis of the song, the period when the song was created and the influence of the conditions of that time on the ideological content of the song, discussions on the topic of music culture, holding conferences have sufficient pedagogical effectiveness.

The above methods can be applied not only to performers (participants of circles and ensembles), but also to listeners. It is neither necessary nor possible to describe the content of these methods in detail. Accordingly, we would like to mention their pedagogical effectiveness and note that the teacher (club or ensemble leader) should use these methods in each specific case, taking into account the content of the work, the structure of rhythm and intonation, and specific, educational tasks.

In the moral and aesthetic upbringing of young people through the means of vocal and musical art, it is necessary to take into account the complex structural complexity of this art form.

The melody, music, lyrics, its ideological content and artistic features, the skills of the performers together express the complexity of the structure of any vocal musical work, including European music. This complexity ensures that the work has a complex effect on a person. This is the power of the art of singing. A song, a piece of music, affects a person in every way: the melody and its musical expression affect a person's emotions, arouse different feelings in him, create different moods. The text and ideological content of the song affects not only the emotions, but also the minds of the listeners, excites them and makes them think. The listener perceives the song not only with his feelings, but also with his mind, because the text of the song, the ideological content expressed in it, arouses a certain attitude towards the spiritual problems reflected in the song. This effect is very complex and strong. When a person listens to a good song in a skillful performance, it is not by chance that experiences arise in him. How the listeners perceive the song, how much they are affected by it, as well as the impact of the work on the listeners' emotions and minds depends on how the music sounds and how the singer performs the

song. From these absolute rules confirmed in life and pedagogical practice, the following conclusion can be drawn without a doubt: in order to ensure that the works of folk music have a high educational effect on the listeners, the leader of the club or ensemble must achieve high-quality performance of musicians and singers. I need it. This is achieved not only through regular and long exercises, but at the same time by conducting special pedagogical conversations about the need for good, inspiring and exciting performance.

The need to use folk music culture in the moral and aesthetic upbringing of young people can be explained by the fact that the people are the driving force of history, a living source of wisdom and moral purity in life, which provides all types of art, including music. It is no coincidence that in the history of many cultures, good works of any kind of art, including musical works, were created on the basis of folk art. Succession of generations is one of the most important subjective factors of the development of culture, spirituality, science and art.

A deep and comprehensive study of the music culture of the peoples of the past eras, the analysis of its use in the education of young people on a scientific basis is an effective means of developing current pedagogical ideas aimed at solving the complex tasks of education. Pedagogy, like all other sciences, should use the rich heritage of the past and strengthen the "threads connecting the times".

Summary.

Succession of generations, advanced ideas and traditions is one of the effective factors of development and improvement of our society. The comprehensive approach to education, defined as the main task of current pedagogy, requires not only the comprehensive development of the individual, but also the use of various ways, means, forms and methods of education. In pedagogy, every problem that helps to fulfill the complex task of harmonious development of a person is important and significant. because such a problem contributes to the theory and practice of education to a certain extent. The problem of moral and aesthetic education of young people through the means of folk music culture is very urgent. After all, this development helps to solve the issue of a comprehensive approach to education theoretically and practically.

European music educates humanity, internationalism, and civic feelings in young people, forms a correct aesthetic perception of art and life, and hard work. In addition, music helps to form the right tastes and needs in young people.

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