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REVIEWS OF NUTRITIONAL ANTHROPOLOGY

Mavlyuda Khamzaevna Faizullaeva,

Candidate of Historical Sciences,

Associate Professor of Termez State University, Uzbekistan

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One of the most actively studied topics in the world of anthropology today is the culture of nutrition. The article tries to move from the traditional ethnographic description of food to a modern complex related to the views of today's humanitarian, social and natural spheres. The national cuisine has always been and will remain a unique object of study of classical ethnography.

Keywords: Food, nutrition or eating, material culture, anthropology, national cuisine

INTRODUCTION

One of the most actively studied topics in the world of anthropology is the culture of nutrition today. From the traditional ethnographic description of food in the article, it is necessary to create a modern complex related to the views of today's humanitarian, social and natural spheres. The national cuisine has always been and will remain a unique object of study of classical ethnography. According to ethnographers, the subject of nutrition is considered as part of material culture and has long been studied in this way. However, due to the peculiarities of anthropology, one of the most pressing issues today is the study and research of its conceptual place.

MATERIALS AND METHODS

In particular, the fact that the study of food culture began in the early twentieth century and came to its own colorful conclusions is becoming a center of research for anthropologists. Food, as an important element of material culture, has a special place in the life of the population. Therefore, food is a key phenomenon in the formation of man. Food serves a variety of functions in society. There are different approaches to this issue. As the issue of nutrition has always been of interest to scientists, firstly, it plays an important role in studying the history of the development of human material culture, and secondly, it is one of the key factors in the healthy life of the people. In addition, nutrition plays an important role in the development of a person, both mentally and physically. The study of food as an important element of material culture serves in the study of cultural and economic relations of peoples, the ethnic history of peoples in the process of human historical development. The study of food is the study of aspects of material culture that are directly related to the way of life, that is, the preservation of specific national traditions. Nutrition culture The relationship between man and food is connected with social life and is formed under the influence of practical knowledge. In addition, food, which is an integral part of life experience, is a necessary condition for human existence. However, when it comes to the topic of food (ethnographic description of food), it should be noted that when food and food culture are approached at different levels, its description is problematic. To give an ethnographic and anthropological description of food, culinary knowledge is collected, described, studied, and thus the scientific paradigms of ethnography are achieved. In the study of the people's way of life, factors such as how to prepare different foods, when and how much food is eaten, and how to store food provide a general assessment of the population's eating culture. Eating is a source of health, and if it is done correctly and rationally, it will lead to a different diet, that is, a culture of proper nutrition. For example, the Greek philosopher Socrates said, "We do not live to eat, we must eat to live." Malinowski was one of the first functionalists to pay partial attention to nutritional problems (Malinowski 1922; Firth 1929). Influenced by Malinowski's ideas, Audrey Richards also studied Bemalilik food production, cooking, and catering in Northern Rhodesia. His books *Hunger and Labor in the Wild Tribes* (1932) and *Land, Labor, and Diet in Northern Rhodesia* (1939) are classics of this genre. This is evidenced by the fact that these works later became known as *Food Studies*. During World War II, the Committee for the Study of Food Habits was formed in the United States with the active participation of Margaret Midn. The Committee is tasked with studying the processes of food change and the role of public policy in its food operations. These studies were to help overcome hunger in post-war developing countries and to address the problem of US military adaptation outside the United States (Messer et al. 1999: 1368; Mead 2008 [1943]).

RESULTS AND DISCUSSIONS

It is obvious that the current situation is a matter of state policy, which has exacerbated the role of nutrition in the growth of the population and society. In the 1960s and 1970s, the study of the food problem served as a major object of study not only in anthropology but also in history, sociology, and other fields (Messer and et, al. 1999: 1367-1369). The range of topics has expanded, from the study of the history of cuisine to the role of sugar in the population (as a source of calories), from the industrial revolution to the problem of obesity, which is still relevant today. As a result, the field of food studies in anthropology was formed on the basis of an interdisciplinary approach, with the predominance of neo-evolutionary and structuralist approaches. For the first direction (neo-evolutionist), the study of the food industry was a convenient object of study and provided an opportunity to demonstrate the interdependence between culture and the natural environment (naturally, on the example of hunters).

Marvin Harris developed ideas about the ecological and political-economic (i.e., "material") conditions of nutrition. Neo-evolutionists, in an attempt to harmonize anthropological ideas, have influenced their nutritional research (new anthropology) by linking the natural sciences (biological, medical, ecological, and others) to food, studied and applied to the community diseases associated with changes in diet .

Structuralists especially Claude Levy-Strauss and Mary Douglas, studied the symbolic aspects of culinary culture, emphasizing the importance of food in regulating the relationship between people and events. In particular, Douglas concludes that eating at the same table is more sincere than drinking. The increase in food work in the social sciences in the 1970s and 1980s created a problem with the concept of "identity." Arjun Appadurai, one of the classics, introduced the Indian national cuisine to the world through his cookbooks. By the end of the 1990s, such research had proliferated, and collections of articles had been published, and in recent decades there have been a number of journals and collections specializing in food studies, such as *Anthropology of Food*, *Gastronomica*, and *Food & History*.

It should be noted that although the study of material culture was one of the leading directions in Soviet ethnography, the ethnography of food culture was rarely studied. In recent years, the number of cases related to culinary operations in Russia has increased significantly (*Anthropology of Food* 2011; *Code* 2011;). However, most works or research (with a few exceptions, especially the study of food, "pure" anthropological works), including ethnogenesis or ethnic history, economic system or social relations, globalization, or other or it acted as a form of expressing something.

CONCLUSION

In the study of material culture, A.S. Tokarev has his own set of rules, such as, it is important to know that something depends on a person's or a person's relationship. What is the attitude of people to these products? In general, ethnography has advanced the idea that the study of "things within things" is associated with the loss of a distinctive feature of the ethnographic approach, that is, the study of ethnographic clothing is linked to the study of cutting, sewing, and eating. This is a great loss in ethnography. For example, A.E. In Ter-Sargsyan's 1998 monograph on dreams, in the chapter on food, after the scientific text itself, a list of recipes is given, which in ethnographic research seems to be a clear attempt to return the culture of food only to materiality. Even, S.A. Arutyunov and E.S. Markaryans use food as a "starting point" for research in solving problems of ethnogenesis, ethnic history, and cultural evolution, using food classification and cooking technologies.

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FACTORS OF DEVELOPMENT OF FINE ARTS

Akhmedova Nazokat

Fergana State University

Yuldashev Ibrokhim

Fergana State University

Akhmedbekova Makhpuzakhon

Fergana State University

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Received: 1 st July 2021	The development of the creative potential of a child's personality occurs in various types of visual activity and is carried out from early childhood, when a preschooler, under the guidance of a teacher, masters and masters the process of creating an image on the plane of a sheet of paper, that is, graphic skills and abilities. Their presence speaks of the visual literacy of a preschool child in drawing. In the visual activity, children develop aesthetic feelings, the ability to perceive the beauty of the surrounding life, nature, taste, performance, art and the ability to express this in a graphic form.
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Painting, a form of fine art, artwork, which is created with the help of paints applied to any hard surface. Oil painting appeared during the Renaissance; its invention is credited to the Dutchman Jan van Eyck. Pigments were diluted with linseed, nut and other vegetable oils; thanks to this, the paints dried quickly, they could be applied in thin, transparent layers, which gave the painting a special luminosity and brilliance. The disadvantage of oil paints is that over time they lose their elasticity, darken and become covered with cracks (craquelures). The work with oil paints allows for a huge variety of techniques - from delicate careful finishing to broad and temperamental painting "alla prima"; with their help, you can create a smooth enamel surface and a plastic, embossed texture.

A great artist's drawing is always technically simple and at the same time always infinitely rich in its figurative expressiveness. In his hands, the line has the magical ability to recreate, on a small piece of paper, the volumetric shapes of objects and human figures, the real space around them, light and air, to capture all the diversity of what he sees in life, his observations and his fantasies, his thoughts and experiences. And then, looking at the artist's drawing, we see not only what he created, but also how he created it. We guess his thoughts and artistic pursuits, observe the birth, development and embodiment of his idea, involuntarily imbued with his creative excitement.

In a freely executed drawing, regardless of whether it was created recently or several centuries ago, there is always a feeling of a work that has just been interrupted, a feeling that makes you relive the living process of creating a graphic image again and again with special spontaneity.

The art of drawing has been known since ancient times: it has always formed the basis of all fine art. However, the independent artistic existence of the drawing begins much later - from the Renaissance. It was at this time that drawing, while still retaining its preparatory purpose, reached a high realistic maturity of its graphic language.

Vittore Carpaccio is one of the most remarkable Italian draftsmen of the early Renaissance. A representative of the Venetian school, in his small drawings he discovers such a subtle pictoriality, which is still difficult to find in his large canvases. He draws with a pen with light dashed lines, which then condense into dark strokes-strokes, or seem to melt in the transparent air. Together with this airiness, which now constitutes a unique feature of the Venetian drawing, in the sketch "St. Jerome in his Cell" surprisingly vividly conveyed the calm and secluded atmosphere of the working room of a scientist immersed in his studies.

Acting in painting and in his aesthetic theory as the most consistent supporter of decadent Roman Mannerism, Federigo Zuccari, in fluent sketches from nature, unexpectedly amazes with bold expression and a keen sense of reality. The blending of the brownish-red strokes of the sanguine with the black strokes of the Italian pencil further enhances the tense dynamic of his graphic manner.

The French school of drawing brought forward a whole galaxy of brilliant masters in the 18th century. François Boucher, who was the first to exhibit sketches with paintings, loved to finish his drawings with pastels. He interprets the tradition of academic drawing in the spirit of Rococo art, complementing the clear plastic modeling of forms with pictorial effects of soft shading. Very lively and expressive sketches from the nature of Dreams, executed with genuine graphic brilliance, are almost completely free from the sentimental moralizing that is so intrusive in his paintings. Fragonard, one of the most prominent French draftsmen of that era, completely abandons linear drawing in his large sheets (landscapes or genre scenes). Over the preliminary sketch with a lead pencil, he applies with a brush the most

delicate wash-off layers of a yellowish-brown bistra, reaching shades that are almost imperceptible to the eye in the picturesque vibration of the basic tone. Hubert Robert's "draftsman of the royal gardens" also seeks to convey the charm of pictorial effects in landscape sketches. Drawing with sanguine, he shades individual strokes into solid spots, denoting the air environment and masses of decorative greenery in light and dark tones.

At the same time, the development of art, pictorial methods and means of expressiveness, has long gone beyond the understanding of its main tasks - "the reproduction of reality." Plotinus also says: "Do not copy nature, but learn from it"; and this principle has been guided by many artists for many centuries. Therefore, the tasks of painting imply not only such an organization of space on a plane, which is guided and limited by the recreation of a three-dimensional environment on it, moreover, certain methods have long been perceived as "dead ends" on the path of art development (in the context of understanding and rethinking the adequacy of perception). Plane, like color, has an independent integrity and value, together they dictate their conditions in the synthesis of forms and on the plane as such - and in interaction with three-dimensional time space. The artist can no longer be satisfied with a set of illusory methods ("illusionism"), he follows the needs of a new understanding of beauty, abandoning irrelevant methods of self-expression and influence on the viewer, looking for new forms of such, dialectically returning to the best of the rejected, and thus comes to understanding and the realization of new values. Such an understanding of the methods and technical, expressive tasks of art was cultivated among other theorists and masters V. A. Favorsky and Fr. Pavel Florensky and later - independently developed by V. A. Favorsky himself. Of course, this is not the only "correct" way of development of contemporary art and painting, nevertheless, many provisions of this vision are very convincing and productive.

Like other types of art, painting can perform cognitive, aesthetic, religious, ideological, philosophical, socio-educational or documentary functions. However, the main and paramount expressive and meaningful meaning in painting is color, which in itself is the carrier of the idea (including due to psychological factors of influence and perception). This is very convincingly explained and shown, for example, by the theory of I. Itten. Nevertheless, evolving together with man and with the whole world, painting acquired both a new interpretation and a new understanding of tasks. So, initially possessing clear signs of independent plastic characteristics (it is no coincidence that one of the main parameters separating the painting technique from the graphic one is the stroke, which provides a wide range of precisely plastic possibilities - to the greatest extent, of course, the most widespread type - oil painting, but also, of course, - to many of its new types and techniques, implying the synthesis of forms).

Picturesqueness is not the same as chromaticity - it is a special image quality that arises as a result of a distant vision, perception of an object through its relationship with the environment - light and shadow, reflexes, glare. LB Alberti explained the qualities of pictoriality by their origin "from the reading of spots accidentally created by nature." Later, the romantics especially emphasized the role of imagination inherent in the painter in "guessing" hidden images in bizarre thickets, tree roots, shells, heaps of stones. It happens that with an unusual angle, lighting, air condition, simple forms look mysterious and expressive. An object that is completely uninteresting, meaning nothing for ordinary perception, due to spatial relations, can be picturesque and thus attract the attention of the artist. For painting, as a certain type of art and a creative method, it is characteristic of the desire to turn the pictorial surface into a visual semblance of space, a light-air environment. The most suitable means for this are coloristic. Therefore, painting is predominantly colored.

When teaching drawing objects, children need to be taught elementary ways of the image. Three-year-olds should talk about geometric shapes: circle, square, triangle, what objects can be depicted with their help. Children are taught to conduct lines of different types, use them in the image. Children four years of age, examining and depicting an object, already know how to cover not one but several signs. As a result, they created images become more detailed, more believable, in not only pure colors are present in the drawings, but also begin to appear different shades. Younger preschool children actively master basic drawing skills. Since younger preschoolers do not sufficiently speak visual skills, then there is a big place in teaching drawing takes showing the correct techniques of the image, using pencils and paints. An effective technique for teaching toddlers is passive movements, when the child acts with the help of an adult, and not independently: the teacher puts a pencil into the baby's fingers and conducts movements with the kid's hand. It so happens that the teacher, showing the child how to hold a pencil, looks at the children and does not see that some children hold it incorrectly: with a fist or two fingers in the other hand.

The skills and abilities that make up the drawing technique have motor character. The patterns of their formation and development are the same, as any other motor skills. Therefore, the teacher must take into account the physiological and psychological characteristics, conditions and pathways their education, only in this case training in technical skills and drawing skills will be successful. In a number of psychological works (E. I. Boyko, D. F. Nikolaenko, K.K. Platonov and others), you can find indications of the need for a clear distinguishing between the concepts of "skill" and "skill". Skill is defined as an action brought to automatism, performed rationally and fast enough, formed by repeated repetition. Skill is characterized as a human-mastered way of doing action, which is provided by a set of acquired knowledge and skills. Also formed through exercise, creates an opportunity to perform actions even in changed conditions.

You constantly need to pay attention to the formation of the correct poses in the process of visual activity. The hand should be free support the sheet of paper on which the child is drawing. The teacher reminds children that need to take care of materials, use on purpose: upon completion of work, you should not forget to bring tools and workplace in order, rinse the brush in water. In joint activities, as in the classroom, the teacher teaches children correct handling

of the tools by children: hold the pencil and brush correctly (hold the pencil with three fingers above the sharpened end, the brush is just above the iron tip); collect a small amount of paint on a brush, dipping it with all the nap, remove excess paint by touching the edge of the jar. It is necessary to arouse children's interest in drawing different objects, surrounding them. To do this, in the process of exercises, considering objects, learn to determine the shape of an object by drawing along its contour hands. Reasonably apply finger painting on cloth, sand, water, crayons on the blackboard, encouraging the child to act with both hands on queues.

Drawing should always be free, there should be no rush teach children to depict objects of a certain shape. It is noticed that kids quickly form stereotyped actions, develop the habit of drawing only these objects and only as shown educator. A completely different picture is obtained when children from the very beginning have the ability to freely reflect in the picture what they want: the content of children's drawings becomes richer and more interesting.

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A BRIEF HISTORY OF THE DEVELOPMENT AND TEACHING OF DRAWING SCIENCE IN UZBEKISTAN

Boboeva Zulfiya

Fergana State University

Sokhibov Rakhmonali

Fergana State University

Kodirov Murodjon

Fergana State University

Article history:	Abstract:
Received: 2 nd July 2021	Drawing is a complex process, with patience and perseverance from the artist requires working with. The quality of the drawing depends on the intuition of the artist. The hand is very important in drawing, clean and beautiful drawings. Lines of the same type should be drawn in the same thickness and evenly. If a person has a well-developed sense of hand, he can skillfully move the pen on a piece of paper. This article is about a brief history of the development and teaching of drawing in Uzbekistan.
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Keywords: Descriptive geometry; drawing science; architectural design; scientific work; mechanical drawing.	

The science of descriptive geometry and drawing is as human as any other science arising as a result of labor activity. Some information about projection in the works of geometry and astronomy of our scholars Muhammad al-Khwarizmi, Abu Nasr al-Farabi, Ahmad al-Fargani, Abu Rayhan Beruni, Abu Ali ibn Sino and others, who lived and worked in Central Asia in the IX-XI centuries. It is known that the first higher education institution in Central Asia and Kazakhstan, established in 1918, was the Turkestan People's University (now the National University of Uzbekistan). Later, in 1920, the university was renamed Turkestan State University, and several new specialties were established in the educational process, including engineering and hydraulic engineering, construction. As a result students of the Faculty of Engineering began to be taught fundamental natural sciences and general engineering. It can be considered that since then, the disciplines of "Drawing Geometry" and "Drawing" have been taught in the universities of the country in the field of engineering and construction. Initially, graphic geometry and drawing were taught together, and the learning process focused on drawing and reading drawings. In 1928, the Central Asian Cotton Irrigation and Polytechnic Institute was established on the basis of the Engineering and Land Reclamation Faculty of the Turkestan State University. Also in 1930-1934, a number of higher technical schools were separated from the University, the departments of "Descriptive Geometry and Drawing" were established in these institutes, and along with the general engineering disciplines, the graphic sciences were fully taught. In the early years, a great deal of attention was paid to the teaching of science, its teaching methods, the creation of collections of drawings by students, and the improvement of the pedagogical skills of young teachers. From 1926 to 1946, Kolotov, Gromov, and Gordon, the famous Soviet geometers of the former Soviet era, taught drawing geometry and drawing at Tashkent Higher Technical Schools, as well as conducting some fundamental scientific work in Tashkent. They are professors who have made a significant contribution to improving the skills of teachers, improving the scientific and methodological activities of the departments. From 1926 to 1944, Professor KoIotov lived in Uzbekistan, took an active part in the design of various structures, construction and industrial reconstruction, and taught graphic geometry and architectural design at the Central Asian Industrial Institute (now Tashkent State Technical University). In 1933, he wrote a course in Descriptive Geometry, theoretically substantiating the Auxiliary Projection method and demonstrating its convenient application in solving positional and metric problems. During these years he also created several scientific works on the creation of shadows, the creation of perspective images. In 1939, he was awarded the title of professor by the decision of the Academic Council of the Central Asian Institute of Industrial Construction by the decision of the Higher Attestation Commission of the former USSR. From 1935 to 1941 and from 1945 to 1946, Professor Gromov headed the Department of Descriptive Geometry and Drawing at the Tashkent Institute of Textile and Light Industry. During this period, he developed scientific and methodological work at the department, created the theory of extensible linear surfaces and methods of conformal substitution, and introduced new theoretical foundations for drawing geometry, curves, the formation of surfaces and their extensions.

In 1937, Gromov created textbooks in Russian, such as Projection Drawing. In 1941-1945 Gromov also worked as the head of the department of "Descriptive Geometry and Mechanical Engineering" of the Tashkent Institute of Engineers of Irrigation and Agricultural Mechanization (now the Institute of Irrigation and Land Reclamation) gave lectures on descriptive geometry. During this period he created theoretical and practical information on parts 1 and 2

of his textbook "Descriptive Geometry". In 1961, Khorunov published a textbook for mechanics in the Uzbek language "Course of Descriptive Geometry". With the creation of this textbook, an Uzbek version of the system of terms of descriptive geometry was created. In 1964, the second edition of the textbook was published. At the same time, the author included all the chapters defined in the standard program of descriptive geometry and prepared the book for construction and architecture specialists of higher technical schools. Scientific terms, textbooks and literary language have been further improved methodologically. Subsequent editions of this book were reprinted in 1974 and 1997. Associate Professor Yusuf Kirgizbaev worked actively at the Tashkent Institute of Textile and Light Industry from 1951 to 1978 as the head of the department. It differs from other literature in its stylistic features by the presentation of some drawings in the textbook. In Kirgizbaev's book, a system of terms used in the Uzbek language for the first time in descriptive methods was created. In 1950, he founded the Department of Descriptive Geometry and Drawing at the Tashkent State Pedagogical Institute named after Nizami, where he worked for several years. In providing this department with pedagogical staff, valuable students were trained by teachers. Kirgizbaev was awarded the title of associate professor in 1961 by the Higher Attestation Commission of the Union for the creation of the first textbooks in the field of descriptive geometry in the Uzbek language. His textbook, Descriptive Geometry, was published in 1972 as a textbook for mechanics. In 1976, Kirgizbaev published a textbook, Problem Sets in Descriptive Geometry. Under his leadership, the "Technical Drawing Course" was published in 1987. The set of terms of drawing in the Uzbek language has been expanded, and their methodological quality has been improved. In 1974, the textbook "Mechanical Drawing Course" was created for the first time in the Uzbek language for higher technical schools, authored by Kirgizbaev, Sobitov, Khakimov, Rakhmonov. Along with theoretical and practical information, a set of scientific terms common in drawing was created in the textbook. Since 1963, Murodov was the first teacher of the Republic to enter the graduate school of Professor Kolotov in Kiev, where he established scientific contacts with Ukrainian scientists. The current head of the Kiev School of Science, Honored Scientist of Ukraine, Doctor of Technical Sciences, Professor Mikhailenko, first came to Bukhara in 1968 to give lectures at Samarkand universities, and in subsequent years in Tashkent, Samarkand, Bukhara, Urgench, Kokand. One of the main reasons for the development of the science of "Descriptive Geometry" in Uzbekistan and neighboring republics was the repeated visits to the cities of Shymkent and Jambul and the selection of researchers and graduate students through scientific seminars. As a result, out of 26 candidates of sciences in the country, 24 defended their dissertations at this scientific school, and 4 of them became professors: Murodov, Ismatullayev, Yodgorov, Kochkarova.

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EFFECTIVE METHODS OF TEACHING FINE ARTS AND DRAWING AT SCHOOL

Kurbanova Barchinoy

Fergana State University

Sulaymanova Sevarakhon

Fergana State University

Yunusaliyev Mukhammadkodir

Fergana State University

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Abstract:

Fine art is a complex subject that contains knowledge about composition, proportions, perspective. The task of a modern school is to form the ability to act and be successful in a dynamically developing modern society. Therefore, it is worth considering how to make the learning process more effective. Pedagogical innovation is a deliberate qualitative or quantitative change in pedagogical practice to improve the quality of teaching. It is obvious that it is impossible to solve pedagogical problems with outdated methods.

Keywords: Art lessons, atmosphere, smells, sounds, transforms, slides, films, videos, music, presentations, Film – presentation, Multimedia presentation, Slide film

New-tech drawing tools are helping to teach a host of art fundamentals, like depth and space, perspective, color value and 3D forms. There are several apps that let students create their own art, as well as manipulate the traditional art they may have already created, for example, with paint or charcoal.

According to the Acer article, "a few clicks of a mouse can create more precise shapes and brushstrokes than a budding digital artist could produce if given a physical palette and brush, and there is no reason why the final result should not be considered real art."

Plus, digital drawing is a familiar place for teachers to start. According to a 2019 survey of over 2,000 art teachers in the U.S., 52 % of art teachers wanted to incorporate digital arts into their curriculum, but they don't know where to start. However, 90% of art teachers said drawing is the area they feel most comfortable teaching. The natural entry point is digital drawing, using a free downloadable app, existing tablet and inexpensive stylus.

Adventurous teachers can even take digital drawing into the virtual reality realm (see [Virtual Reality in the Classroom](#)). Using headsets and motion control hand sensors, VR programs let students draw a complete 360-degree universe around themselves in real time.

The forms and methods of teaching painting are determined by the general specifics of art lessons. Art cannot be perceived only rationally, without empathy. "Any artistic knowledge," according to A. Melik-Pashayev, "is not real without the joy received from it". Therefore, fine art lessons require the creation of a special emotional atmosphere, creative mood of students. One of the tasks of the fine arts lessons is to teach a child to see beauty in the surrounding life, in nature, in works of art. Therefore, teaching the basics of visual literacy should always be carried out in close connection with the surrounding life, with the child's personal experience, his feelings and interests.

Collective creativity (as a factor in the formation of the communicative culture of junior schoolchildren) - can become a form of artistic and creative activity both in the classroom (drawing up collective compositions, panels, etc.) and outside it (decoration of exhibitions, school interior). This form of work will allow students to more objectively assess the results of their work and teach them to be attentive to the creativity of their comrades. Children will feel much more satisfaction from their work if they see their work at an exhibition or in the design of a school interior.

The image of sounds, smells, which often seems impossible for an adult, does not cause difficulties for children. Two options for exercises are appropriate here: creating real compositions (moonlit night or thunderstorm) and abstract (snow creaks or a ball burst). And you can also draw yourself and your thoughts, the rustle of leaves and a sunbeam. In addition, you can invite children to portray emotions (joy, anger, grief, delight) only in color, without drawing a person's face. Thus, in the lesson, the child is assigned the role of not a passive observer, but an active participant and even the creator of the process of color creation. Color creation involves working with a color spot, mixing paints, emotional and figurative revitalization of a color spot. This work actively stimulates the speech activity of children and their imaginative imagination. Color can be felt, studied, it smells, sounds, transforms.

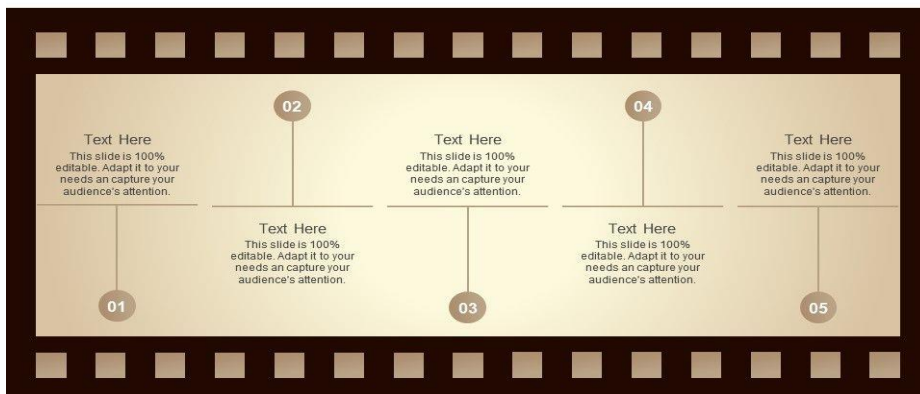
Forms of education should be aimed not only at the formation of certain knowledge, skills and abilities, but also at attracting attention, interest of children in creativity, awakening in them an emotional and aesthetic attitude to objects and phenomena of reality, to the process of drawing and the results of their creativity.

Now it is possible to combine theoretical and demonstration material (slides, films, videos, music, presentations for lessons). Since visual arts lessons are based on visuals, using the capabilities of multimedia equipment makes it easier for the teacher to prepare for the lesson. It gives students the opportunity to immerse themselves in the world of art, to play the role of an artist, designer, architect. The use of multimedia in the lesson is first perceived by the learners at the level of the game, gradually involving them in serious creative work, in which the learner's personality develops. As a result, it is possible to determine the forms of using a computer in fine arts lessons:

- as a source of information and new knowledge;
- support for the goals and objectives of the lesson set by the teacher;
- organization of students' project activities.

Film - presentation - can be used in lessons, lectures, talks about art, opening day. The demonstration of the film is accompanied by a lecture or commentary by the teacher. In this case, active communication is assumed, there is an opportunity to ask questions, make explanations, collectively consider and discuss works of art.

Film Roll Background Example of PPT Presentation



Multimedia presentation is one of the effective methods of organizing teaching in the classroom, a powerful pedagogical tool that goes beyond the traditional classroom-lesson system.

Slide film - used in all lessons, it can be included at any stage of the lesson. When watching a slide-film, students are included in the work, as a rule, immediately. Ideal for step-by-step drawing lessons or test assignments.



The computer can also be used by the student himself as a homework assignment. Thus, showing a high level of independence - creative. As a result, it is possible to determine the forms of using a computer in art lessons:

- 1.as a source of information
- 2.support teacher
- 3.organization of the student's project activities
4. use of graphic programs as a tool of artistic activity.

The lesson becomes more effective, since it is based on the following:

- the attractiveness of educational material with the use of pedagogical techniques that increase interest in the topic under study;
- the principle of co-creation between teachers and students to obtain deep knowledge, and the application of the information received;
- conducting a lesson with a multimedia presentation;
- homework and independent work of students;

A new generation of learners are engaging with interest in the field of multimedia technology. Research work, creative activity, motivation, independence, search for material, new discoveries are developing more effectively.

Depending on the typology of the lesson, various presentation films, slide films or test assignments are used. Within the framework of personality-oriented technologies, independent directions are distinguished:

Humanitarian-personal technologies are distinguished, first of all, by their humanistic essence, psychotherapeutic focus on supporting the individual, helping her.

Cooperation technologies implement democracy, equality, partnership in the subjective relations of a teacher and a child.

Free parenting technologies focus on giving the child freedom of choice and independence.

Esoteric technologies are based on the doctrine of esoteric ("unconscious", subconscious) knowledge.

Humanization and democratization of pedagogical relations. These are technologies with a professional orientation, a priority of personal relations, an individual approach, loose democratic governance and a bright humanistic orientation of the content. Revitalization and intensification of activities students (game technologies, problem learning, teaching technology based on abstracts of reference signals, communicative learning, etc.).

On the path of movement from the known to the unknown, the principle of the teacher's cross activity is used, on the line of which there are advanced tasks, advanced observations as varieties of advanced tasks set out with elements of advance. All of the above is called anticipation, it contributes to the effective preparation of students for the perception of new material, activates their cognitive activity, increases the motivation of learning, and performs other pedagogical functions.

On a personal-semantic and emotional-psychological basis, the personal and semantic organization of the educational process involves the creation of emotional and psychological attitudes through vivid images. The educational process turns out to be personality-oriented.

The technology involves the creation of an emotional and psychological background against which the main content of the lesson unfolds; at a number of points, it intersects with the well-known methods of suggestion, immersion and brainstorming.

On a dialogue basis the teacher's question evokes in students not only and not so much an answer, but, in turn, a question. Teacher and students are equal. Subject - subjective relationships are realized in the lesson not only in the field of knowledge, but also in the moral and ethical sphere.

Any assimilation of knowledge is based on the student's assimilation of educational actions, having mastered which, the student could assimilate knowledge on his own, using various sources of information. Teaching to learn, namely to assimilate and properly process information, is the main thesis of the activity-based approach to learning.

One of the new forms of effective teaching technologies is problem-situational learning using case studies. The introduction of educational cases into the practice of Russian education is currently a very urgent task.

In recent years, the situational methodology has become one of the effective methods of teaching the social sciences not only in higher educational institutions and seminars to improve the qualifications of workers in various fields, but also in general educational institutions. The use of a situational technique allows schoolchildren to show and improve their academic work skills, to apply theoretical material in practice, in addition, this method allows them to see the ambiguity of solving problems in real life.

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TECHNOLOGIES OF TEACHING FINE ARTS WITH MODERN METHODS

Madaminov Nodirjon

Fergana State University

Ma'murov Abdusalom

Fergana State University

Soliev Ozodbek

Fergana State University

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Abstract:

In the middle of the school, students often compare their drawings with those of other, more successful classmates, and not always get satisfaction. Negative emotions about your own artistic abilities often lead to refusal to draw. The goal of the teacher is to immerse the student in comfortable conditions for the manifestation of creativity. High motivation allows the student to develop a sense of self-confidence and pride in the result of success; increase self-esteem; gain recognition from the teacher and classmates and improve creative skills.

Keywords: Schoolchildren, material, decoration elements, leaves, flowers, butterflies, beetles, lesson, computer graphics, decorators.

Move over macaroni necklaces. Technology has landed in K–12 arts education, and it's becoming as common in art classrooms as paintbrushes and pastels.

Student artists of every age are using tablets and phones to sketch, draw and paint. For art teachers, that technology is fostering students' 21st-century learning skills. Better yet, it's upping student engagement in art and STEAM (science, technology, engineering, art and math) spaces.

This blog gives an overview of how art teachers are using technology in arts curriculum, the benefits, and how art classroom furniture can help students channel their inner muse, whether they're using traditional or high-tech tools.

The specificity of decorative painting classes allows you to effectively develop creative imagination, good aesthetic taste, interest and love for folk art, art of the native land in junior schoolchildren. Children get acquainted with the peculiarities of arts and crafts, they develop creative skills and skills to independently perform a variety of decorative and design work. Particular attention is paid to the disclosure of the artistic expressiveness of folk art to students. The content of decorative and design work includes the execution of patterns, ornaments, sketches of decoration of household items, sketches of holiday cards, banners, exhibition stands, wall newspapers, elements of book graphics, etc. Decorative drawings are made on the basis of decorative processing, generalization of the shapes of objects depicted from nature - leaves, flowers, butterflies, beetles, and the compilation of patterns and ornaments from them. In the process of making decorative drawings, students begin to understand the close connection between the practical purpose of an object and its shape, material, decoration elements, learn to distinguish a successful, expressive solution to decorate a thing from an unsuccessful one.

The artistic expressiveness of the very form of an object is capable of evoking aesthetic feelings, emotions, for example, a feeling of joy. A concrete image gives this feeling awareness, say, the joy of the beauty of the Russian white-trunk birch, which the artist organically introduced into the decor of the object. A symbolic image is a conventional image denoting any concept, idea, phenomenon. In a narrow sense, a symbol appears as a conventional sign, for example, a five-pointed star, or as a monogram - the interweaving of the first letters of the name and surname. Symbolic images include emblems, coats of arms, signs (postal and factory, banknotes, medals and orders). Very often they use allegory - allegory. Nature has always been the main source of ornament creation. On the skins of snakes, caterpillars, animals, wings of birds and butterflies, on plants and fruits, nature "painted" wonderful patterns, revealing to humans an infinite variety of ornamental forms, color shades, the beauty and richness of their combinations, integrity and strict subordination of all elements. A man, fascinated by the beauty and fabulous diversity of nature, enjoyed, carefully studied this beauty, sought to use the laws underlying it, and created new ornamental forms in order to decorate things and his life with them.

Many works of folk artists are examples of genuine art, in which form, decor and content are in an indissoluble unity. For centuries, people have selected perfect forms in nature, joyful color combinations, stylized them and created new ones, surprising and delighting with their ingenuity and taste. The art of all the peoples of our multinational Soviet country has reached a brilliant flowering.

Also used in painting is a mesh ornament of stripes and cells filled with circles, dots and strokes. The color scheme of painting is determined by the predominance of warm or cold colors. In the first case, the brightness of, for example, yellow, orange and red elements is enhanced by small elements - blue or green. Otherwise, blue, blue and green sounds are accentuated by a pink, red or orange element. Such a tactful inclusion of a contrasting color in the painting increases its emotional impact on the viewer, helps to avoid variegated colors, and to achieve a harmonious fusion of all elements. Various techniques of work: clear strokes of petals and leaves of dark blue color or strokes with soft blurred edges are applied with the whole brush with abundantly saturated paint, with different pressure; with the end of the brush, veins, shading and whimsically curved stems and antennae are applied; with a brush moistened with paint on one side, by turning around the handle, a "smear with shadows" is obtained, that is, a multi-colored image of a volumetric petal or leaf. Often, the dark blue color of the painting is enriched by the sheen of thin golden lines and strokes that depict the veins and outlines of leaves and flowers. If the white surface of the product is entirely painted with cobalt, creating a cornflower blue background, then the painting is applied only with gold.

First, the figures are coated with starch and dried, and they become whiter than snow. Then they begin to paint them with feathers and brushes. And first of all, they bring out their favorite large pink-crimson rosehip flowers on each. The same ones that grow in front of their houses. But for days, most of the Pol-Khmaidan women also work in the fields and farms. And all the same, when they come home, they immediately sit down at the tables, on which are placed bottles of ink and paints and feathers and brushes are laid out. And schoolgirl daughters will definitely sit down with them. And the old ladies. And even girls of four or five years old always ask to be admitted to these tables. Because, can you imagine how interesting it is: to draw blazing flowers myself - albeit not very successful ones yet! - Matryoshka's eyes and a bow-shaped mouth ... Ready-made toys are placed to dry right on the floor. And the more they become, the faster and more beautifully new ones turn out, and any hut turns into a fairy kingdom.

Education in a modern school cannot be built without taking into account the processes taking place in society and the latest trends in art; everything that the child sees and hears should be reflected in the lesson. Therefore, the main condition for organizing fine arts lessons at school is diversified development, poly-artistic education and innovative teaching technologies. Polyart education is based on the proposition that every child is initially predisposed to perception and activity in different types of art: he sees, hears, feels, and perceives at the same time. The task of a teacher of fine arts is to develop as harmoniously as possible in children the inclinations given to them by nature and to form their ability to perceive the world in artistic images. Fine arts lessons should be organized in such a way that children, on the one hand, have the opportunity to do a lot with their own hands, on the other hand, they can independently build their thought logically (in word, image, sound), be relaxed in creativity, not be afraid of the new, unexpected. The creation of fabulousness in real space is attractive for younger students and is of great importance in the development of their fantasy and imagination. Real space is revealed as a special world of its constituent objects, in which various transformations and transformations take place. In the process of perception, real space is compared with artistic space, and creative action - with reincarnations of fairy-tale characters in space among objects.

In the modern world, computer graphics are increasingly penetrating into all spheres of human life and activities. Therefore, it is very important to conduct fine art lessons using a computer, where a child can simulate both the real and the fantastic world, create characters of different plasticity, character and mood. Working at a computer, a child sees that a desert landscape easily turns into a sea landscape, and a daytime one into a night one. This game is addicting. The computer makes it easy to change not only the color, but also the shape of the object, and, consequently, the character. So, for example, with the help of computer technology in the third grade, you can solve the following tasks: teach how to build landscapes, depict fairy-tale characters and perform simple compositions; develop the ability to sensitively capture the nature of the lines and the change in the figurative structure of the work, depending on the change in the nature of the lines and color; develop a sense of compositional balance, dynamics and proportions; develop the ability to compose a recognizable image from geometric shapes; to educate the culture of perception of the landscape genre as a way of reflecting the beauty of the surrounding nature; to develop the ability to perceive abstract compositions.

Visual arts are different from other subjects, and their content should not be reduced to the category of a standard school lesson. There are many forms of occupation, among which the following can be distinguished:

- a lesson in the format of a reportage from a virtual trip to a museum exhibition (here an important component is preliminary homework preparation, during which students can supplement the event with drawings, photographs or music);
- a lesson in the format of a virtual trip (here you can include excursions along architectural monuments, the study of famous sculptures, park areas and landscapes);
- a lesson in panorama format (working with reproductions of famous paintings);
- a lesson in the format of a quiz (during this lesson, students unite into teams and answer questions in the field of fine arts, music and literature; during the quiz, the children cope with the teacher's tasks and prepare their own questions);
- a lesson in the format of a game (in this lesson, students become designers, artists, decorators or representatives of other creative professions);
- a repetition lesson that can take place in a playful way (in this lesson, the student can try himself in the role of a teacher.)
- integrated interdisciplinary lesson. Teachers of different subject areas can work here and even students from different classes.

-lesson project. Here children can try to implement their creative ideas in collective work under the guidance of a teacher.

-lesson improvisation. Students can try to combine different materials and create mixed media paintings.

-a lesson in the format of a competition (such a lesson is aimed at testing theoretical knowledge and practical skills, and it is conducted in the form of a survey in a competitive game form);

-lessons in the format of cognition (consist in the study of new terms and techniques of performance);

-a lesson in the format of acquaintance with a variety of visual techniques (here you can include drawing with wax pencils along with watercolors, splattering, blotting, drawing with threads, salt and using other materials that help students feel the material and show their personal imagination).

-a course of lessons in fine arts in graphic programs, for example, ArtRage. In such lessons, which combine the tasks of ICT and art, children can master both the program itself and various theoretical and practical topics and techniques on the subject of art. In addition, these lessons are conveniently conducted online.

-online lessons of fine arts. Such classes can be individual and group. Now there are more and more courses designed for this format of teacher-student interaction. Children can study from home and not even miss lessons while in the hospital. Drawing in programs, students do not need a lot of materials, while mastering the possibilities of various techniques and materials. Such as oil painting, drawing with pastel, pencil, marker, virtual watercolor, etc. Even disabled children and children with special needs can attend lessons organized in an online format and at the same time successfully master the educational material.

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QUALITATIVE INDICATORS OF WOOL COVER OF BLACK SHEEP IN THE CONDITIONS OF A SANDY DESERT

D. T. Rizaeva

Assistant at the Samarkand Institute of Veterinary Medicine

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Keywords: Coloring, silkiness, wool, gloss, breeding characteristics, quality indicators, mass selection.	

ACTUALITY OF THE TOPIC.

Karakul sheep breeding is one of the main branches of animal husbandry. Most of the desert and semi-desert regions of the country are sandy deserts, and the area that they effectively use is karakul breeding. Naturally, most of the karakul sheep are raised in these areas. The most pressing issues are sheep breeding, increased heredity, increased manifestation of important breeding traits and, consequently, an increase in the quality of the Karakul product. Even if the quality of the flowers on the karakul skin is good, the breeding value of the sheep breed and karakul products is significantly reduced, or, if they are not high or not optimal, the quality and size of the coat that forms these flowers. Therefore, these breeding traits are considered the main indicators and this should be given special attention in selection selection.

OBJECT AND RESEARCH METHODS.

The research was carried out in black karakul sheep in the Dzhangeldi breeding farm, Bukhara region. The evaluation of the offspring was carried out on the basis of "Evaluation of lambs and breeding in karakul breeding" (Tashkent, 2015) ".

RESEARCH RESULTS.

In the course of our research, we established the influence of the conditions of mass selection on the quality and size of the coat. Sheep wool is considered an important selection criterion and is taken into account in the selection process. As noted above, this indicator has a multifaceted effect on the quality of colors. Very silky coats can cause flowers to be weak, coarse and wide. Research results show that this indicator has some variability depending on the type of lamb flowers. The choice and pairing is greatly influenced by its appearance.

In this regard, the selection characteristics of wool-covered sheep were studied in mass selection (Table 1).

Table 1. Silky coat in lambs.

Sheep flower type	Lambs, number	Silkiness, % ($\bar{x} \pm S\bar{x}$)			
		Strong	Normal	Not enough	rough
Semicircular	117	21,4±3,79	41,9±3,73	23,9±3,94	8,8±2,62
Ribbed	73	20,5±4,72	41,1±5,76	23,3±4,95	15,1±4,19
Flat	64	32,8±5,87	40,6±6,14	17,2±4,72	9,4±3,65
Caucasian	56	7,1±3,43 ^x	37,5±6,47	34,0±6,33	21,4±5,48
Average balanced indicator	310	21,0±2,31	40,6±2,79	24,2±2,43	12,7±1,89

$x - P < 0,005$

From the analysis of the data in the table, it can be noted that all sheep breeds have a moderate level of silkiness, which is average in terms of breeding ability (37.5-41.9%). Substantial differences can be observed in strong silkiness. In this case, this feature is higher in flat-type sheep (32.8 ± 5.87%) and lower (7.1 ± 3.43%) in the offspring of the Caucasian type of sheep, as well as in semicircular and ribbed sheep (5-21, four%). It has been found that Caucasian type lambs are much coarser and lacking in silkiness than other types of lambs.

We can see that in all four types of lambs, the manifestation of the degree of silkiness is normal or insufficient, according to the strongest silkiness it was 21.0 ± 2.31 percent, according to normal silkiness it was 40.6 ± 2.79 percent, according to insufficient silkiness it was 24, 2 ± 2.43, for coarse silkiness it was 12.7 ± 1.89 percent. This shows that there is an untapped stock in the potential of the sheep.

Shine of the coat. This indicator is one of the important selection criteria and has a positive effect on the cost of sheep and karakul products. This is due to the silkiness of the coat.

The study studied the manifestation of shine in the hairline of lambs during mass selection. The data are given in 2-table.

Table 2. Shine of the coat in lambs.

Sheep flower type	Lambs, number	Shine, % ($\bar{x} \pm S\bar{x}$)				
		Strong	Normal	Not enough	Vitreous	Turbid
Semicircular	117	12,0±3,00	55,5±4,59	20,5±3,73	7,7±2,46	4,3±1,88
Ribbed	73	12,3±3,84	46,8±5,84	20,5±4,72	13,6±4,01	6,8±2,95
Flat	64	10,2±4,92	57,4±6,18	17,2±4,72	3,1±1,47	3,1±1,47
Caucasian	56	3,4±2,42	37,7±6,48 ^x	25,0±5,79	17,8±5,11	16,1±4,91
Average balanced indicator	310	12,0±1,85	50,6±2,84	20,6±2,30	10,0±1,79	6,8±1,43

x – P
0,05

<

As can be seen from the table, long-term selection and crossing with the breed provided a certain degree of reproduction. The results showed a moderate equilibrium of about 50% normal, about 12% strong, about 20% inadequate, about 10% glassy and about 7% hazy sheen.

Length of wool fibers. The length of wool fibers is considered one of the main breeding characteristics.

Its importance lies in the fact that lengthening the length of the hair leads to a decrease in the quality of curls on the skin of astrakhan fur.

Numerous studies have found that this indicator is inextricably linked with the curly type of lambs.

Ribbed and flat lambs have the shortest hair length, and Caucasian lambs have overgrown hair, the jacket type occupies an intermediate position.

This indicator has different lengths in different topographic parts of the skin of lambs (ridge, shoulders, neck, abdomen).

In this context, it is important to bring this diversity closer together. This improves the quality of the curls of karakul skins.

The study of the severity of this indicator in conditions of mass selection of sheep made it possible to obtain the following results. This information is shown in Table 3.

Table 3. Length of wool fiber in offspring

Sheep type	Sheep, number	Lambs, number	Length of wool fiber, mm					
			On the ridge		Shoulders		On the sides	
			$\bar{x} \pm S\bar{x}$	C_v	$\bar{x} \pm S\bar{x}$	C_v	$\bar{x} \pm S\bar{x}$	C_v
Jacket	140	117	9,84±0,09	9,89	10,26±0,11 ^x	10,57	11,18±0,13 ^x	12,58
Ribbed	85	73	9,22±0,12 ^{x)}	11,12	10,04±0,16 ^x	13,61	10,93±0,17 ^x	13,29
Flat	80	64	9,34±0,12 ^{x)}	10,28	10,16±0,13 ^x	10,24	11,07±0,15 ^x	10,84
Caucasian	68	56	11,72±0,16 ^{x)}	10,22	12,24±0,18 ^{x)}	11,00	13,68±0,22 ^{x)}	12,03
Average indicator	373	310	9,93±0,12	10,32	10,55±0,14	11,30	11,55±0,16	12,29

x – P < 0,05; x) – P < 0,001

In various topographic parts, the hair was longer on the ridge in relation to the shoulder and abdomen. This indicator in the offspring of sheep of the semicircular type was +0.42 and +1.34 mm, in the ribbed type +0.82 and 1.71 mm, in the flat type of sheep +0.82 and 1.73 mm, in the overgrown type +0.52 and +1.62 mm, the average balanced indicator was + 0.63 and 1.62 mm.

No significant differences in the variability (Sv) of this trait were found.

CONCLUSION.

It turned out that certain reserves were not used in the mass breeding of Karakul sheep, demonstrating the characteristics of silkiness and suitability that determine the quality of the wool. In this case, strong and normally silky lambs` hair is represented by 44.6-73.4% of sheep flower types, 41.1-76.6% - strong and moderate sheen with a moderate balance of 61.6. This was recorded at 62.6% and 83.1% with the balance in the reserve.

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THE THIRD RENAISSANCE TOWARDS ASCENDING

Muyassarkhon Achildieva,

Fergana State University

Faculty of Art History

Teacher of the department "Music Education"

muyassarxon0088@gmail.com

Behzodbek Tursunbaev State

Conservatory of Uzbekistan

Student of the 4rd grade of the department "Composing and playing"

tursunboyevbehzodbek@gmail.com

Farangiz Ikromova

Fergana State University

Faculty of Art History

"Music education" direction

Level 2 student

feya.01.m@gmail.com

Mushtariy Abutolipova

Fergana State University

Faculty of Art History

"Music education" direction

Level 2 student

Oygulxon Khaydarova

Fergana State University

Faculty of Art History

Applied art is artistic pottery

direction 2st year student

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Abstract:

This article provides detailed views and comments on the role of reforms in the life of the Third Renaissance in our country. The article also provides valuable information on the evolutionary trends of the Renaissance.

Keywords: Renaissance, national idea, art, Baitul Hikma.

"We have set ourselves the main goal of creating a new Renaissance in Uzbekistan, the Third Renaissance, through large-scale democratic changes, including educational reforms. Speaking of which, first of all, each of us, our whole society, must have a deep understanding of the essence of the Third Renaissance.

Historically, our homeland, located at the crossroads of the Great Silk Road, has long been one of the centers of high civilization and culture. The rich scientific and cultural heritage of our people, ancient stone inscriptions, priceless architectural monuments, rare manuscripts, various artifacts testify to the deep roots of our three thousand years of statehood."¹

INTRODUCTION

In his congratulatory speech on the occasion of the 29th anniversary of the independence of the Republic of Uzbekistan, President Shavkat Mirziyoyev stressed that the goal of our development should be the Third Renaissance. This magnificent strategic idea, in its greatness, shows the common goal of national progress in all spheres. In practice, at the current stage of development, the head of state expresses a new and clarified content of the national idea of Uzbekistan.

The idea of the Third Renaissance must first be deeply understood by our society. In all areas, our work in the field, our plans and future programs, education and personnel policy, investment policy - all must be aimed at creating the conditions and environment for it.

"Renaissance" literally means "rebirth" in French. As a term, it has a much broader meaning: it revives and develops rapidly after a long period of stagnation in culture, science, art, education, and society in general, and the

¹ O'zbekiston Respublikasi Prezident Shavkat Mirziyoyev 1 oktyabr – O'qituvchi va murabbiylar kuniga bag'ishlangan tantanali marosimdagi nutqidan.

system of social consciousness and values enters a new qualitative stage. The term was first used in medieval Europe after the 15th and 16th centuries. This social phenomenon, called the Renaissance, was translated into Uzbek as the Renaissance.

In 1909, Adam Mes, a prominent Austrian orientalist, published a fundamental work, *The Muslim Renaissance*. Since then, views and studies have emerged that the Renaissance was not just a European phenomenon, but that the peoples of the East experienced it earlier than the Europeans. The great Russian orientalist NN Konrad points out that the Renaissance began in China in the 7th and 8th centuries and continued in India in the 8th century. It extends the Middle East Renaissance to the time of Alisher Navoi. Jawaharlal Nehru also regarded Bobur as a typical representative of the Renaissance.

From the 15th century, the Renaissance moved to Europe. By this time, Europe had translated the works of Islamic scholars, including our great ancestors, especially the works of Khorezmi, Fergana, and Ibn Sina, into Latin for 300-350 years. One of the most influential figures in the European Renaissance was Ibn Rushd. Until the middle of the 16th century, Averroism (a school based on the teachings of Ibn Rushd) maintained its position in European philosophy and scientific thought.

Unfortunately, in the 30s and 40s of the 16th centuries, our traditional society was firmly established. The social need for scientific and artistic research has declined. Serving the achievements of the past, trying to idealize them and just repeat them, formed a negative attitude to the news. Gradually, a deep recession and crisis began. They joined us due to unfavorable socio-economic, political, religious and ideological, regional conflicts and divisions, and led to the loss of our national independence in the second half of the 19th century. Our Jadid ancestors were the first to draw a deep historical conclusion from the past. The reforms they proposed were aimed at reviving the nation and turning it towards development. However, the dictatorship stifled the Jadid movement.

After gaining independence, it first had to deal with national revival for a quarter of a century. Now that we have moved from a national revival to a national upsurge, the head of state has made it a strategic task to achieve the Third Renaissance. Indeed, historically, we have experienced two Renaissances: the first in the IX - XII centuries, the second in the last quarter of the XIV century - the first quarter of the XVI century. In the First Renaissance, great geniuses such as Fergani, Khorezmi, Farobi, Beruni, Ibn Sino, Yusuf Khas Hajib, Mahmud Kashgari, Mahmud Zamakhshari, great hadith scholars - Bukhari, Termez, mutakallims - Moturidi and Abul Muin Nasafi and other famous secular scholars illuminated.

In the Second Renaissance, Ulugbek, Giyosiddin Jamshid Kashi, Qazizoda Rumi, Ali Kushchi, Lutfi, Jami, Navoi, Behzod, great architects, composers, artists, historians came out and created works that amaze the world today.

During both Renaissance, we were among the most advanced nations in the world. If we want to reach that level again, we have to do the Third Renaissance.

If we pay attention to the following thoughts of our President, we can see the facts about the third Renaissance. "I did not recall Aristotle's thoughts above in vain. As you all know, the torch of science that burned in ancient Greece was re-ignited in Central Asia in the ninth and twelfth centuries. During this period, the first Renaissance appeared in the territory of our country, and it produced famous geniuses who are recognized by the whole world. In particular, the world-famous scientific and creative discoveries of dozens of our great scholars, such as Muhammad Khorezmi, Ahmad Fergani, Abu Rayhan Beruni, Abu Ali ibn Sino, Mahmud Zamakhshari, have had an incomparable impact on the development of mankind.

Great scholars such as Imam Bukhari, Imam Termezi, Imam Moturidi, Burhaniddin Marginoni, Abul Mu'in Nasafi, who grew up in our homeland during this period, which is recognized as the "golden age of Islamic culture", are the pride and boundless pride of the entire Muslim world. is calculated.

In the fifteenth century, the great empire founded by our ancestor Amir Temur and continued by his worthy descendants began the second Renaissance in our country. During this period, such unique scholars as Rumi, Mirzo Ulugbek, Giyosiddin Kashi, Ali Kushchi, Lutfi, Sakkoki, Hafiz Khorezmi, Abdurahmon Jami, Alisher Navoi, Babur Mirzo and other great poets and thinkers appeared in this period. Historians such as Sharafiddin Ali Yazdi, Mirkhand, Khandamir, artists such as Mahmud Muzahhib, Kamoliddin Behzod, many calligraphers and musicians, musicologists and architects became famous all over the world.

It makes us all very proud that our wise people were among the most advanced nations in the world during both Renaissance".²

A national idea is, in fact, a concept or slogan that expresses in a few words or phrases the ultimate goal of a particular nation. He unites and mobilizes the people for that purpose. The people coordinate all their efforts, aspirations and creative activities. If necessary, it will radically reform economic and social relations, the legal, political and ideological foundations of the country, and the education system. One of the main tasks of the national idea is, first of all, to preserve and strengthen the unity of the people, the territorial integrity of the country. Second, it defines the highest goals, development goals and objectives of the nation in general. The national idea can be expressed in different terms. But regardless of the form of expression, it must show the people the future, the social purpose.

² O'sha manba.

In the first years after independence, the slogan "Uzbekistan - a country with a great future" was promoted. In practice, it serves as a national idea and has played a major role in uniting and mobilizing the people. The emphasis in this attractive slogan was not on society, but on the state. Later, when the form of the national idea was improved, the phrase "Free and prosperous homeland, free and prosperous life" was put forward. The emphasis was not on the political organization (state), but on freedom and prosperity for all, regardless of their political or ideological views, for the Motherland and for the individual and society, which will never be indifferent. Such a conceptual expression of the national idea has become much more perfect.

However, it did not take a responsible approach to disclosing its content and the tasks for its implementation. In particular, it did not relate to the directions, areas, stages of reform, current and potential problems of reform. As a result, it remained at the level of an ideological call, a dry slogan. Due to its distance from specific problems and tasks, its influence on people gradually waned.³

It is difficult to give a definite answer to the question of whether the "Free and prosperous Motherland, free and prosperous life", which was met with great interest and benevolence, has a real impact on our economic, socio-political and spiritual life today. In order to revive the national idea, it is necessary to enrich it with the idea of the Third Renaissance. Only by realizing the Third Renaissance can we build a free and prosperous life in a free and prosperous Motherland. Or, more conveniently, it is appropriate to declare the attainment of the Third Renaissance as a new expression of the national idea.

The national idea represents a strategic goal, not a current one. In this sense, the idea of the Third Renaissance is very suitable for the pursuit of the future. The mobilizing power of this idea, in general, has a very high ideological potential. At the same time, the glorious pages of our past are connected with the creative and creative potential of our great ancestors. This notion reminds us of whose heirs we are. On the way to the New Renaissance, our people must not be distracted by various small, temporary issues, various forms of sectarianism, localism, separatism, ideological bigotry. We have no right to forget the lessons of history.

The idea of the Third Renaissance is close to our national spirit, to the aspirations of our people. After all, the people desperately want the river that used to flow to flow again.

It is expedient to evaluate the historical conditions and requirements of the First and Second Renaissances, and to justify and prove that the historical conditions and requirements of the New Renaissance are completely different.

The Third Renaissance coincided with the Fourth Industrial Revolution. For this reason, it requires, first of all, a technological revolution, a highly developed digital smart (smart) economy. In turn, the transition to a digital, smart economy requires a gradual modernization, automation and robotization of production. The stages at which this process will take place in Uzbekistan, and the concrete and promising complex programs for its material, financial, human, scientific and technological support must be ideologically linked with the idea of a new Renaissance. Due to the need for scientific, technological and technological support, all levels of education must be constantly reformed.

The previous two Renaissances were based on a strong spiritual and ideological basis, first of all on the basis of high morality, justice, thirst for knowledge and tolerance. Islam has placed honesty and truthfulness, fairness and justice, knowledge and practical activity above all else. "Even if you go to China in search of knowledge, you are there," "Move from you is a blessing from me," "One hour of justice is better than forty days of prayer for all people," and many similar hadiths and narrations became the social target of our ancestors.

In the House of Wisdom, more than 40 translators have translated scientific, medical, and philosophical works from ancient Greek, 14 from Sanskrit, and 4 from Chinese into Arabic. There were also translators from Latin, Syriac, and Hebrew. Scientific truth takes precedence over religious affiliation. There is no denying that this work belongs to the pagans and that it belongs to the disbelievers. Our ancestors learned the language and traveled the world in search of knowledge. They were not bound by the shell of restriction, stagnation and localism were foreign to them.

The Baitul Hikma, the Khorezm Mamun Academy, and the work of scholars in the Islamic world in general are the most striking examples of international scientific integration at that time. We cannot succeed in the Third Renaissance without a thorough study of the spiritual foundations and causes of the First and Second Renaissances, as well as the subsequent crisis. Even today, we must be characterized by ideological and scientific tolerance, thirst for knowledge, truth, complete denial of national narrow-mindedness and ideological bigotry.

From the above, it is clear that the Third Renaissance requires us to be more deeply integrated into the international community in the fields of science, technology, information, culture and economics. But we must preserve our identity, our language, our national identity, our spirituality. This means paying close attention to the education system.

Every society nurtures the person it needs. It has a number of ethical, religious, professional, legal and other requirements based on its level of development and trends. The ultimate goal of the development of society is also the human being, his prosperous, free and safe life. A person who fully meets the needs of society has been called differently at different times. Yusuf Khas Hajib called him a "perfect man," Farabi a "noble man," and mystics a "perfect man." The terms "comprehensively developed person" and "harmoniously developed person" are also used.

³ A.Erkayev. Uchinchi Renaissance – milliy g'oya sifatida (maqola), Toshkent:2020-y.

After independence, we began to use the terms "perfect man" for the individual and "harmoniously developed generation" for the younger generation. It's not a term. No matter what quality we use, in educating the future man, we must first of all take into account the trends of social development and, at the same time, the characteristics of our national spirituality. Therefore, we need to model in advance the requirements of the "fourth industrial revolution" based on artificial intelligence and high technology, and adapt the education system to them.

Similarly, in order to preserve our national identity, we need to find optimal ways to adequately teach our native language, history, literature and art. Our traditions also need to be improved and modernized. There must be a shift in social consciousness, in people's behavior, in the establishment of new ideals and values.

Extreme care must be taken in teaching the Third Renaissance and communicating it to the general public. There is a flaw in the ideological work left over from the Soviet era: we turn the propaganda of any idea into a campaign.

We talk about what we know and what we don't know, day and night, without feeling that it has touched people's stomachs. We gradually direct the content of the idea, and some aspects of it are involuntarily falsified.

According to the law of dialectics, when a norm is violated, any process becomes a denial. In simple language, it's called "raising an eyebrow." This is how the national idea, proclaimed in 2000, reacted. We hastily introduced it into all spheres of education, but paid almost no attention to the scientific research and substantiation of the idea. It did not occur to us to give a lively content to the specific tasks of the reforms and to the specifics of the spheres. As a result, he fell into the trap of ideology.

The intermediate tasks of the Third Renaissance must be defined. For example, in 2030, in 2040-2050, we will estimate the GDP per capita, and in what places in the world rankings we will rise. What are our achievements in education, culture and science? Targets should be set for them. Then the mobilizing effect of this idea will be concrete and strong. However, the targets should not be airy and should not consist of specific numbers. Tasks in the field of new ICT, nanotechnology, biotechnology, artificial intelligence and so on should not be neglected.

Any great plan, any great idea, becomes vital and real only if it is directly connected with human needs, the improvement of life, the increase of freedom, and spiritual maturity. Otherwise, it will remain as an air of desire. In his congratulatory speech, the President outlined the main directions and tasks. Now we all, the whole society, must begin to implement them.

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EFFECTIVENESS OF STREPTOKINASE AND PROPOFOL DRUGS IN PATIENTS WITH CORONAVIRUS DELTA STRAW (EXAMPLES FROM PRACTICE)

Rakhimova Durdona Jurakulovna

Samarkand State Medical Institute, Department of General Hygiene and Ecology

Ibragimov Mansur Bakhtyorovich

Samarkand Military Hospital of the Ministry of Defense of the Republic of Uzbekistan.

Kholkhodjaev Avaz Akbarovich

Republic of Uzbekistan Defense

Ministry Samarkand Military Hospital

Narziev Shukhrat Karimovich

Samarkand Military Hospital of the Ministry of Defense of the Republic of Uzbekistan.

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Abstract:

Coronavirus infection Delta strain is now widespread in our republic, as well as in all countries of the world. It is no secret that the Delta strain infects many members today. Although the pathogenesis of coronavirus has not been fully studied, it has been found that it has tropism in all organs and tissues that contain cells that have the ACE-2 receptor. In the pathogenesis of the disease caused by the Delta strain, as a result of the chain action of cytokines along the vascular endothelium, coronavirus sepsis occurs and along with the respiratory system leads to damage to the central nervous system, digestive tract, kidneys, vascular wall. The Delta strain is a more aggressive strain than the previous COVID-19 strain, with complications of acute respiratory distress syndrome (ARDS), coronavirus septicemia and septic shock, sinus thrombosis, severe pneumonia, and death. In 2020, there was no abrupt increase in the amount of fibrinogen in the blood, the number of platelets in patients with COVID-19. In patients with the currently prevalent Delta strain, these figures are 2-2.5 times higher.

Keywords: Coronavirus, pneumonia, Coronavirus sepsis.

MATERIALS AND METHODS:

We followed 110 patients. We observed multispiral tomography of 75–86% of lung lesions in 40 of the follow-ups, 60–65% of lesions in 45, 50–55% of lesions in 15, and 10 in the control group.

Despite the use of the required amount of low molecular weight heparin (enoxiparin sodium) in patients with Delta strain under our supervision, high levels of fibrinogen, platelets in the blood were maintained. As a result, acute circulatory disorders, pulmonary artery thromboembolism, myocardial infarction, cerebral dysfunction due to trophic changes in the brain, numbness, increased intracranial pressure, seizures, cavernous sinus thrombosis were observed. Decreased oxygen saturation of the blood due to damage to the lung tissue, circulatory disturbances due to thickening of the blood, the formation of defective circulation, tissue necrosis (cavernous sinus thrombosis) due to the deepening of malnutrition in the tissues.

Despite the cessation of the "cytokine storm" in the patients under our supervision, an increase in the process of stagnation in the lungs was observed in the patient due to excessive blood transfusion, resulting in infiltrative tumor of the lung tissue. This resulted in respiratory failure, pulmonary heart failure, pulmonary artery thromboembolism, and eventual death in the patient.

In the general blood analysis of patients - a sharp increase in platelet count - 784 - 800 x 10⁹, an increase in erythrocyte sedimentation rate to 60 mm / sec, an increase in fibrinogen in the coagulogram to 5.98-6.27 g / l, a decrease in aPPT-18 seconds, blood clotting time according to Sukharev a decrease of up to 45 seconds at the beginning and 1 minute at the end was observed.

Table №1

Changes in the coagulogram of patients with coronavirus infection before and after administration of streptokinase						
Damage to the lungs degree of friction	Changes in the coagulogram (before streptokinase)			Changes in the coagulogram (after streptokinase)		
	Fibrinogen	Activated particle thromboplastin time	prothrombin ratio	Fibrinogen	Activated particle thromboplastin time	prothrombin ratio
75-86% гача	6.44 г/л	16 сек.	149	4.42	27	124
60-65%	6.21	19 сек.	148	4.91	26	115
50-55%	5.84	20 сек.	127	4.21	27	110

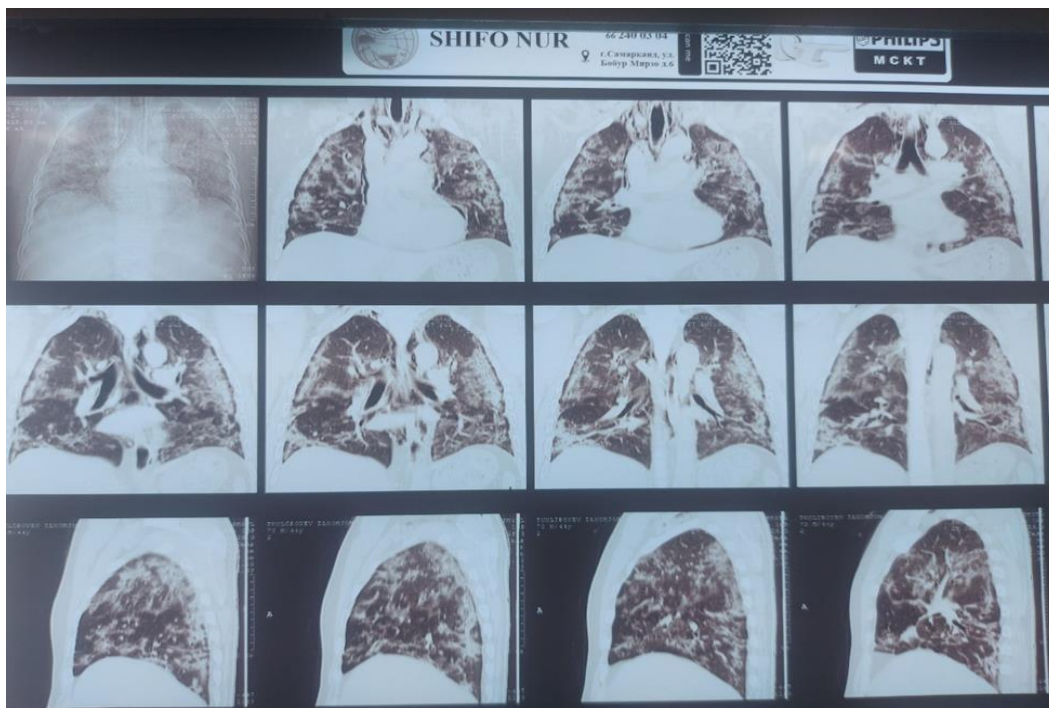
From the table above we can see significant changes in the coagulogram after the use of the drug streptokinase. It should also be noted that there was little change in PTR in the patients under observation. Reduction of clinical signs after a single course of streptokinase in patients; decreased respiratory failure, increased oxygen saturation, decreased risk of thromboembolism, normalization of laboratory parameters, ie platelet counts and fibrinogen levels, aPTT levels, as well as improvement of pathological changes in the lungs.



Patient A.R 39 years. Diagnosis: Coronavirus infection (covid-19 PChR positive) Outpatient bilateral pneumonia. (Lung damage 84-86%) Grade 2 respiratory failure. Before treatment



After treatment



Patient T.I. 32 years Diagnosis: Coronavirus infection (covid-19 PChR positive) Outpatient bilateral pneumonia. (Lung damage 75%) Grade 2 respiratory failure. Before treatment.



After treatment

In addition to the usual clinical signs, neurological changes were also observed in these patients. Patients showed symptoms of depression, restlessness, insomnia, dizziness and encephalopathy, increased agitation, convulsions. In this case, when sibazon-1.0 ml was administered for sedation and sleep improvement, side effects such as increased agitation, aggression, increased insomnia, as well as decreased oxygen saturation and increased symptoms of respiratory failure, increased heart rate and worsening of the patient's condition were observed.

In the treatment of such patients, we transferred the patient to a continuously controlled sleep mode using propofol-10 mg, resulting in loss of agitation, increased oxygen saturation, decreased respiratory failure symptoms, and some normalization of heart rate. Significant improvement and recovery was observed in the general condition of patients in the most severe condition with total damage to the lungs.

As mentioned above, given that in the case of defective circulation in the body, systemic thickening of the blood occurs throughout the blood vessel, we have achieved good results in our practice by administering heparin by infusomat throughout the day instead of using it every 6 hours.

CONCLUSION:

It should be noted that the treatment of patients with Delta strain should be approached individually, depending on the patient's condition, taking into account the damage and functional disorders in other organs in it. At the same time reducing the body's need for oxygen as a result of prolonged sleep with heavy drugs propofol-10 mg. It turns out that hypoxia of the brain and vital organs can be prevented. The use of streptokinase in patients at high risk of thromboembolism in blood tests may prevent thromboembolism.

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DEVELOPING THE DIGITAL ECONOMY LABOR IN INDUSTRIAL ENTERPRISES INCREASING EFFICIENCY

B.A.Iskandarov Assistants

Samarkand Institute of Economics and Service

Department of "Economic Theory"

+998 97 911 34 56

SamISI2018@mail.ru

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Abstract:

This article examines the economy's transition to digital development, as well as the country's continued economic development, boosting labor efficiency in industrial output in the digital economy, and enhancing its organizational and economic mechanisms.

Keywords: Modernization, diversification, economic growth, development, organizational-economic, technology, improvement, distribution, exchange, consumption, industrial products, transition process.

The shift to a digital economic development system is happening in our country in order to assure long-term economic prosperity. In his speeches, President of the Republic of Uzbekistan Sh.M.Mirziyoev stated that "to achieve development, we need and acquire digital knowledge and modern information technologies,"¹ "... modernization and diversification of the economy," and "ensuring high economic growth by increasing labor productivity."² In the digital economy in the world, special attention is paid to scientific research to increase labor efficiency in industrial production and improve its organizational and economic mechanism. Improvements in the system of labor productivity assessment in industrial companies, determining the impact of factors affecting labor productivity, extending efficiency sources, and enhancing the organizational and economic mechanism are all given special attention. The process of production, distribution, exchange, and consumption of public goods in the digital economy is governed by Decree No. PF-5544 of September 21, 2018 "On approval of the Republic of Uzbekistan's Innovative Development Strategy for 2019-2021."

The President of the Republic of Uzbekistan, Sh.M.Mirziyoev, delivered an address to the Upper House. No. 19 in the People's Word newspaper on January 25, 2020. (7490). The application of technology is the focus of number seven. It is necessary to explain the concept of digital economy at this point. The digital economy is a type of economic activity in which the primary factor in tangible and intangible production is a set of more efficient systemic solutions for performing a variety of tasks involving data in the form of numbers, processing data of various shapes and sizes, and analyzing the results.

Changes in the GDP structure of developed and emerging nations with innovative economies are also influenced by the emergence and development of the digital economy. The increase in the amount and quality of high-value-added industrial products created in the leading sectors of the economy explains industrialized countries' rapid progress. The processing industry now accounts for more than 80.3 percent of all industrial products produced in the country. In the production of industrial products, the creation of products with high added value is increasing. The creation of "products with added value", taking into account the emergence in the production sectors, that is, in the industrial sectors of high-tech production and processing, paves the way for an increase in the volume of production of products with added value, which are created in the general industrial sectors, as a result of the reforms carried out to modernize and radically. It should be noted that the development of industry in our country allows the development of all branches of the national economy, the increase in the number of employed people, the increase in modern knowledge and skills in them, the organization of social production, the further strengthening of defense power, the highest place in the world community.

¹ Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг Олий Мажлисга Мурожаатномаси. "Халқ сўзи" газетаси, 2020 йил 25 январ, № 19 (7490).

² Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг Олий Мажлисга Мурожаатномаси. "Халқ сўзи" газетаси, 2018 йил 29 декабр, № 271 (7199).

VV Novojilov made a significant contribution to the study of labor productivity in industrial businesses as a socio-economic category, believing that "...the beneficial features of a product do not depend on its quantity." It's possible that the product is useful or ineffective, necessary or redundant. Overproduction might result in more labor, yet it has a detrimental influence on efficiency.³ The concept of labor efficiency was defined by OI Volkov as "... labor productivity associated with the reduction of labor costs for the result of labor performed per unit of time",⁴ AI Rofe as "labor efficiency is productivity, the efficiency of human activities". By L.A. Kostin: "Labor efficiency means the improvement of social aspects of labor, including working conditions and its safety", VF Potudanskaya: "Labor efficiency is the achievement of the goal at the level of rational use of resources", AS Volchyonkova : "Labor efficiency - means the efficiency of the use of labor potential of workers", as explained by IT Abdugarimov and others: "labor efficiency is measured by its efficiency, ie the result corresponding to one employee (one labor potential) per unit of time." Judging by the general description of labor productivity, it is essentially characterized by the ratio of the results obtained, such as labor productivity, to expenditure, that is, these two social and economic categories reflect income relative to labor costs in industrial enterprises, but they represent different levels of different socioeconomic relations.

Labor efficiency, in our opinion, directly represents productive costs; second, labor costs and quality in the production of material products; third, the deepening process of division of labor; fourth, technological level; fifth, decent working conditions created for human labor; sixth, it represents the calculation. Based on the definitions and classifications provided by the aforementioned economists, we believe that in order to illuminate the essence of the category of labor productivity, we must consider its socio-economic aspects. Therefore, in the context of the development of the digital economy, it is expedient to give a broad authorial definition of the concept of labor efficiency in industrial enterprises, taking into account the principles of decent work and the specifics of the national economy.

In industrial enterprises, labor productivity represents both the economic and social elements of workers, and it is measured in both quantitative and qualitative criteria. Reducing labor expenses per unit of output, improving product quality and profitability, and improving labor efficiency are all critical components of economic growth. Increased labor efficiency in industrial production leads to increased labor productivity and a reduction in the amount of labor required to obtain the desired quality of labor. Labor productivity reflects not only the level achieved by the productive forces, but also the nature of the relations of production in society, in particular the organization of social labor. In this sense, labor efficiency is an important aspect of the system of production relations in industrial enterprises, showing how effective the organization of labor is. It should be noted that while labor productivity expresses the efficiency of labor costs, it can be divided into two areas: the first direction, socio-economic efficiency, which represents social relations, in which production relations play a key role; the second direction is organizational and economic efficiency, which represents the level of development of productive forces. While socioeconomic efficiency reflects the relationship between the state and the worker, the state and the enterprise, the enterprise and the worker, and the results, labor organizational and economic efficiency reflects the material side of the labor process, the level of development of productive forces, their location, and technical proportions.

Thus, labor efficiency indicates the degree of productive forces and production relations in industrial companies by describing the link between labor expenses and outcomes. Such an approach allows us to broaden the scope of our research while yet adhering to the norms of decent employment. In order to describe the organizational and economic mechanisms of boosting labor productivity, it is necessary to understand the idea of mechanism. The term mechanism is widely studied in economic and technical complex studies. The term "mechanism" comes from the Greek word "mechane," which means "machine," and it refers to a system that performs one or more actions, with these activities serving as a target system for additional actions.

The goal need to improve the organizational and economic mechanism for boosting labor efficiency in industrial companies may be cited based on the mechanism's description. The objective need to improve the organizational and economic mechanism for improving labor efficiency can be considered in three directions: the second direction is to identify the factors influencing the increase of labor productivity in industrial enterprises and econometric assessment of their impact; the third direction is to study the priorities for improving the organizational and economic mechanism for improving labor efficiency; and the third direction is to study the factors influencing the increase of labor productivity in industrial enterprises and econometric assessment of their impact. The goal of all three paths is to create a scientific and theoretical foundation for enhancing the organizational and economic mechanisms for boosting labor efficiency in major industrial firms while adhering to the ideals of decent work.

³ Новожилов В.В. Проблемы измерения затрат и результатов при оптимальном планировании. – М.: Наука, 1972. – с. 56.12 Волков О.И

⁴ Рофе А.И. Экономика труда. – М.: КноРус, 2010. – с. 400.

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ADVANTAGES OF USING 3D STUDIO MAX FOR CONDUCTING CHEMICAL EXPERIMENTS

Sarimova Dildora Soatalievna

Senior Lecturer of Tashkent regional center

For retraining and advanced training of public educators

Doctor of Philosophy in Pedagogy (PhD) dildora-8588@umail.uz

Article history:	Abstract:
Received: 10 th July 2021	The rapid development of information systems and telecommunication technologies in the developed countries of the world has a positive impact on improving the quality and efficiency of education by expanding access to digital educational resources, interactive software.
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The level of introduction and support of modern information technologies and software in the educational process has increased in the framework of systemic reforms to develop the base of e-learning resources of educational institutions based on comprehensive innovative approaches, strengthen the material and technical base, and radically modernize the system of teacher training. According to the International Training Center (USA, Maryland), interactivity is material as quickly raises the level of mastery.

The results of this study have been dubbed the "pyramid of learning". In it, the lowest mastering was passive methods (lecture 05%, reading - 10%), while the most interactive methods (discussion groups - 50%, practice through action - 75%, teaching or quick application of others - 90%) were the highest. Conducting interesting interactive lessons and laboratory work in chemistry at home; additional material to virtual laboratory work report materials to show as; students, to conduct various competitions, can also use computer rooms to monitor the acquisition of knowledge. Interactive technologies adapt very well to the process of teaching chemistry and do not affect the essence of the established educational standards. In this regard, multimedia presentations can be cited as part of interactive education related to chemistry.

At any stage of learning a topic from multimedia presentations, the lesson is year at what time it is advisable to use. Presentations allow the teacher to take a creative approach to the educational process, to demonstrate professional skills, to prevent the formal passage of the lesson. Presentation of the training material in the form of a multimedia presentation saves the prescribed training time.

Active teaching methods, is the topic taught in the course of the lesson, so that the teacher's lesson is high quality and effective, and should be appropriate to the learning objective, during and after the lesson the methods used should serve to achieve the objective of the course. Teaching students with new non-traditional methods is as follows: - Free and independent thinking; - Behave comfortably in the team; - To expand the scope of knowledge; - To take an active part in public affairs; - To develop the culture of speech and communication; - Influences the free, meaningful expression of one's opinion. The use of "programmed learning" in the teaching process is crucial in achieving the goal provides opportunities.

Programmed learning is the mastery of a programmed learning material by a teacher. This tool can be a computer, a programmed textbook, a movie simulator, and so on. The programmed learning material consists of several small pieces of educational information ("frames", "files", "steps") and is presented in a certain sequence. When using electronic information educational resources in the teaching of chemistry in general secondary schools, the problem of expensive reagents, equipment, and their lack is positively addressed by the teacher.

In the development of modern education, the need for teaching and learning intensification is associated with a significant increase for information. It is important not to forget about the final effectiveness of the quality of mastering. Quality of educational process technological improvement of the educational process, expansion of e-learning opportunities through the use of interactive technologies play an important role in ensuring the effectiveness of a. The effective use of interactive technologies in educational practice is inextricably linked with the detailed mastery of the system of psychological factors, the activation of the subjects.

Ensuring that a person is a mature person, the perfection of the harmonious spiritual world, the deep intellectual potential formation is primarily determined by the specific goals set in the educational process. How creative and demanding approach to the content of education serves as an influential force in opening the door to a number of psychological opportunities for young people, the ability to effectively use their intellectual potential, the

formation of confidence in their full self-expression. It is also important to ensure the continuity of the use of information technology in the education system serves as one of the factors in the effective organization of integration.

Today's information age requires the youth of tomorrow to have positive qualities, to be able to self-assess in various problematic situations, to have independent thinking, to use their mental and spiritual potential in the pursuit of higher endeavors. These are human qualities, ethics, which are embodied in a properly organized effective teaching and learning process characteristics are determined by the level of creative activity that becomes the skill.

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DEVELOPMENT OF AN ALGORITHM FOR FORECASTING THE CONSUMPTION OF SEWING THREADS AT THE STAGE OF THE SKETCH OF A NEW MODEL

Kabilova Dilrabo Salohiddinovna, Ass.,
 Samarkand State University,
BazarbaevaGuzalGulimovnaPh.D., Associate Professor
 Tashkent Institute of Textile and Light Industry

Article history:	Abstract:
Received: 10 th July 2021	The article is devoted to forecasting the consumption of sewing threads. The results of a study are presented to establish the relationship between the number of divisions and the consumption of threads, the dependence of the degree of growth in the number of connecting seams.
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INTRODUCTION.

Currently, the most accurate calculation of sewing thread consumption is the most integral part of modern production planning. Distinctive features of knitwear technology are due to the high elasticity of knitwear. To join parts of garments and knitwear, chain stitch machines up to 70% are mainly used, which has increased elongation and thereby ensures high strength of the seams (Figure 1).

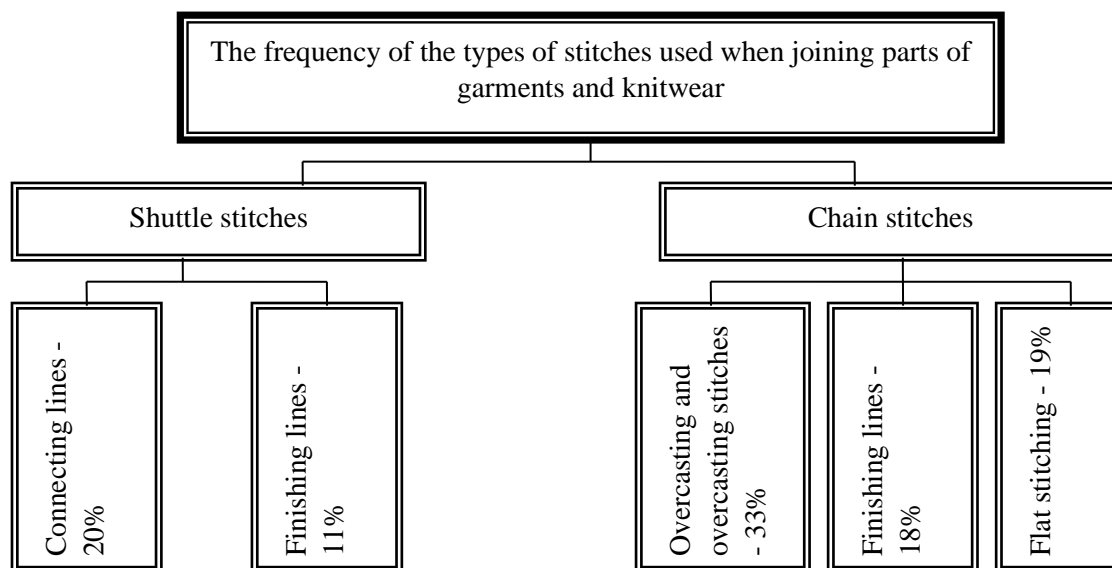


Figure 1. Applied methods of joining parts of garment and knitwear.

For processing individual parts and performing some operations, lockstitch machines are used. This is done in cases where the seams are slightly deformed when the product is worn. Widespread use in sewing knitwear, and especially linen, are machines of a flat chain stitch. Knitted fabrics are finished on buttonhole, button, embroidery and edge-dressing machines. [1,2,3].

RESEARCH METHODS AND ORGANIZATION.

In order to develop a methodology for predicting the consumption of sewing threads, experiments were carried out to determine the consumption of threads for the manufacture of garments and knitwear. For this, various types of stitches were made on prototypes with a size of 10x10 cm from two layers of fabric with interlocking interlocking. Thread consumption is determined by unrolling a line and measuring its length [5,6,7].

The thread consumption was determined for sewing lines with shuttle weave, with two-thread chain weave and overcasting with chain weave (Table 1).

Table 1. Influence of stitch parameters on thread consumption (Fragment).

No.	Design stitch	Stitch frequency per 1 cm... (m)	Cutlength 10cm. (Lav.)	Thread consumption		Total consumption, cm, (L)
				Upper thread, see (lv)	Bobbin thread see (lv)	
1	Shuttle double thread single line straight stitch Lav = 10cm	3	ten	12	eleven	23
		3	ten	12	12	24
		3	ten	eleven	eleven	22
		4	ten	12	fourteen	26
		4	ten	fourteen	13	28
		4	ten	13	fourteen	27
2	Shuttle double thread single line straight stitch Lav = 12cm	3	12	fourteen	15	29
		3	12	14.4	15	29.4
		3	12	13	13	26
		4	12	16	16	32
		4	12	17	16	33
		4	12	17	16	33

The results of the experiments showed that the increase in thread consumption is significantly influenced by the stitch design and the length of the processed cuts of the parts in comparison with the number of stitch frequency. It was found that a change in the stitch frequency in two-thread shuttle straight stitches from 3 to 4 leads to an increase in thread consumption by an average of 18.3%. An increase in the length of the processed sections from 10 to 12 cm leads to an increase in the amount of thread consumption by an average of 26.2%.

Research has been carried out to establish the relationship between the number of divisions and the consumption of threads, it is determined by how much the number of connecting seams increases. Determined that, an increase in the number of divisions in the model leads to an increase in the length of the processed sections (the number of seams) in the product from 413.4 cm to 576.2 cm, and accordingly the amount of thread consumption for a 2-thread shuttle line from 626.4 to 1082.48 cm (Table 2). The table shows the dependence of the share of connecting seams in the total length of the seams of the product on the number of articulations. For the model 3803 men's pullover, the share of joining seams in the absence of articulations of the main parts is 54%, and with the number of articulations equal to four, it is 67%.

Table 2. Thread consumption depending on the number of articulations for the model of a man's jumper.

Layoutno.	Number of memberships	Total length of product seams, cm	Length of connecting seams, cm	The share of connecting seams in the total length of the seams of the product, %	Increase in the length of the connecting seams depending on the number of articulations, %	Thread consumption per product, cm						
						Joiningseams			Edge seams			
						2-thread shuttle	3-thread chain	4-thread chain	2-thread chain	3-thread chain	4-thread chain	5-thread chain
						2.8 / 1 cm	13.8 / 1 cm	16.3 / 1 cm	2.8 / 1 cm	13.8 / 1 cm	16.9 / 1 cm	22.5 / 1 cm
1	2	3	4	5	6	7	8	9	10	11	12	13
1	0	413.4	223.8	54	0	626.64	3088.44	3647.94	530.88	2616.48	3204.24	4266
2	1	499	309.4	62	+38	866.32	4269.72	5043.22				
3	2	523	333.4	63	+48	933.2	4600.92	5434.42				
4	3	544	354.4	65	+58	992.32	4890.72	5776.72				
5	4	576.2	386.6	67	+72	1082.48	5335.08	6301.58				

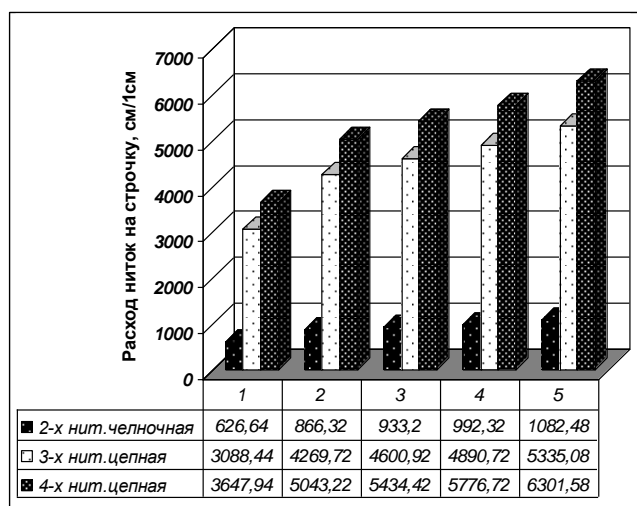
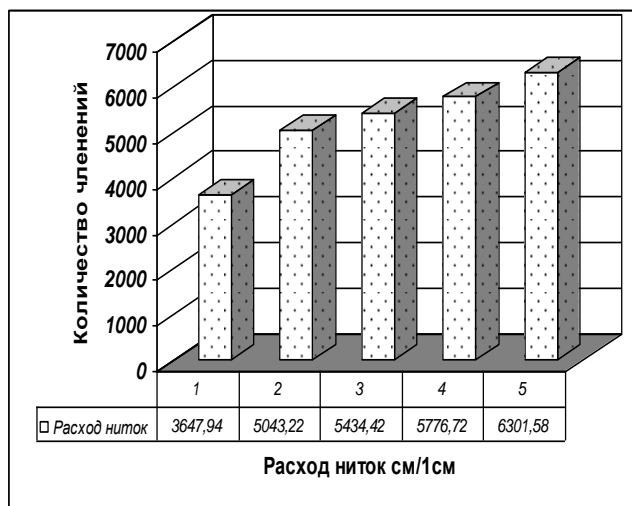


Figure 3a, b. 3a - Dependence of thread consumption on the number of partitions.

3b - Relationship between thread consumption for connecting seams for different types of stitches. The dependence of the thread consumption for connecting seams (4-thread chain sewing-overlock stitching) on the number of divisions is shown in the histogram (Figure 3). The consumption of threads for products with 4 divisions increased by 1.7 times compared to the consumption for a product in which there are no divisions.

RESULTS AND ITS DISCUSSION.

It can be seen from the diagram that the thread consumption for 3 and 4-thread chain stitches is several times higher than the thread consumption for a shuttle sewing line, namely, for a 3-thread thread consumption is 4.9 times more, for a 4-thread thread - 5.8 times. However, the greater the number of threads in a line, the higher the material consumption of the product.

To establish the relationship between the consumption of sewing threads and the identified based on expert judgment major factors mathematical models have been developed that describe the nature of the change in the amount of thread consumption from the type and frequency of the line, the length of the sections. In this work, as an optimization criterion, the value of thread consumption (Y3) was selected when joining parts of garments and knitwear, where Y3 is a dependent variable. As influencing factors for parameter Y3, the following are selected: stitch type (X1), seam frequency (X2) and seam length (X3). Factor X1 - the type of stitch is assigned a code depending on the type of seam, since this factor has no quantitative indicators; 1-strand 1-strand straight shuttle stitch, 2-strand 1-strand straight chain stitch, 3-strand overlock stitch. (Figure 4).

Table 12. Mathematical models of simple regression, the dependence of the flow rate on the factors.

Factors affecting the amount of thread consumption	Mathematical dependence: $y = f(x)$	Determination coefficient R ² , %
Stitch type	$y = -22.6 + 37.7X_1$	91.85
Sewing frequency	$y = -77.7 + 31.5X_2$	71.2
The length of the cuts of the part	$y = -488.6 + 53.3X_3$	85.11

According to the research results, it was found that there is a linear relationship between the thread consumption indicator and the factors under study: $Y = -86.24 + 33.68 * X_1 + 5.65 * X_2 + 4.92 * X_3$
 The squared correlation coefficient (R = SQ) calculated for each of the considered simple and multiple regression models was in the range of 0.75-0.99; Y3-R2 = 92.66%, which confirms the reliability of the dependences obtained.

Based on the research, an algorithm has been developed, the use of which will allow determining the predicted consumption of sewing threads for the manufacture of a unit of a product of a new model (Figure 5). The estimation of the thread consumption in 5 stages is carried out at the stage of the conceptual design of the models. The algorithm assumes a sequence of actions aimed at predicting the consumption of sewing threads:

- Analysis of structural divisions of the sketch, the type of knitted fabric and the price levels of the model;
- Choice of methods for processing slices and connecting parts of the model;
- Determination of the length of the processed cuts of parts in the sketch of the model (Licp);
- Selection of thread consumption indicator (Pi1cm) from the database;
- Prediction of thread consumption (Rn) for the manufacture of a unit of a product of a new model $R_n = f(R_{st.} + R_{st.ob} + R_{ob})$;
- Determination of the forecasted cost of sewing threads (Sn.pr).

At the first stage, a general analysis of the structural divisions of the sketch, canvas properties and price levels of the model is carried out. Specialist visually analyzes in the sketch the presence of structural divisions of the main parts such as a shelf, back, sleeves.

At the next stage, the methods of processing and joining parts of the new model are analyzed and determined. Further, in the sketch of the model, the lengths of the cut lines (Lav) are determined, which are processed with the same connection methods. Measurement results should be reported in centimeters.

At the fourth stage of the forecasting process, the indicator is selected (Pi1cm) thread consumption per 1 cm from the database, where a reference-accumulator of thread consumption values will be formed depending on the type of stitches.

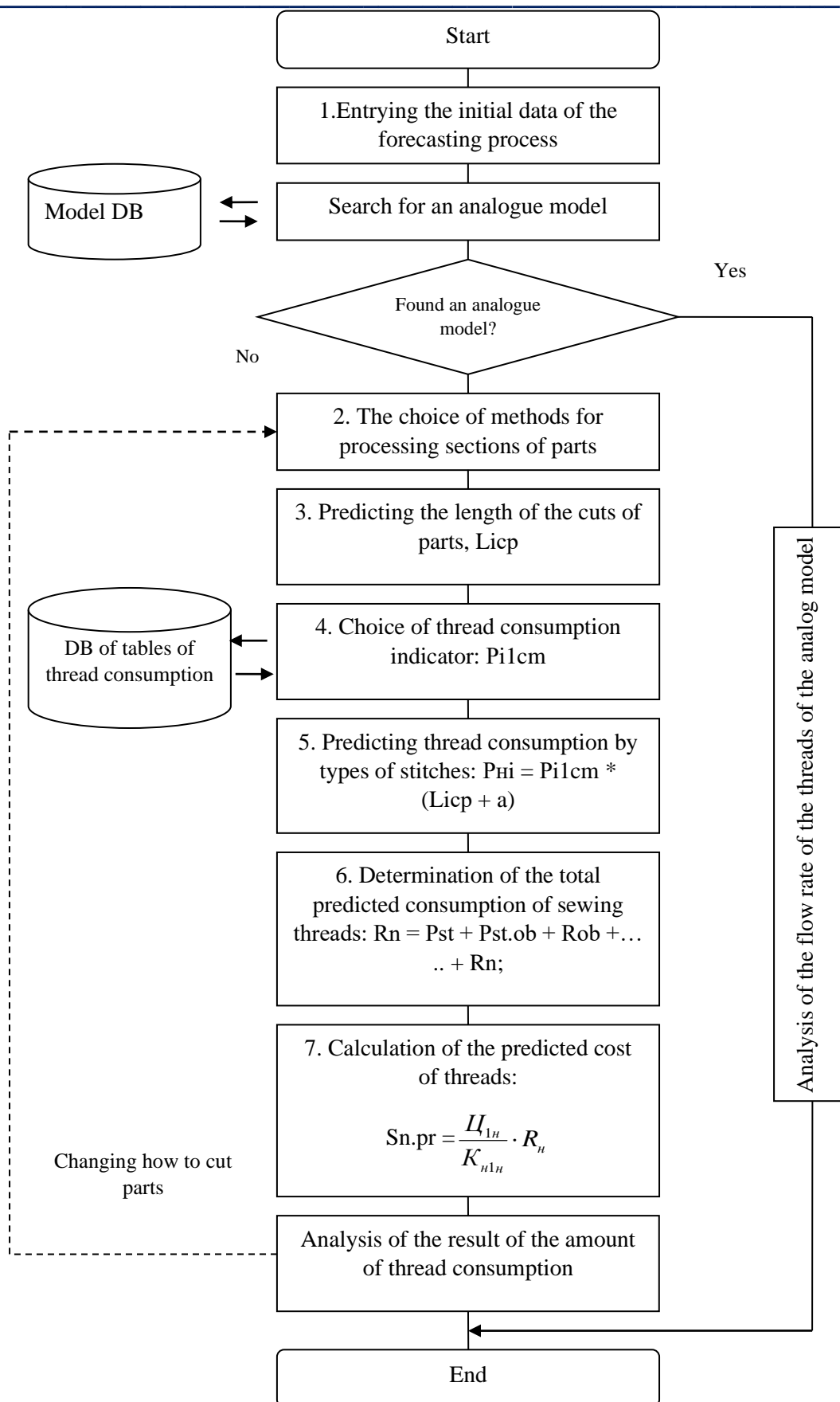


Figure 5. Algorithm of the process of forecasting the consumption of sewing threads at the stage of the model sketch. Next, forecasting the consumption of sewing threads (Phi) for each (individual) types of stitches is carried out: $\Phi_i = \Pi_{i1cm} * (L_{icp} + a)$ (1)

where P_{i1cm} is the amount of thread consumption of the i -th line per 1 cm., $Liav$ is the length of the i -th cuts processed in the same ways, a is the coefficient taking into account the consumption of threads for bartacking the beginning and end of the seam, at the free end of the thread remaining after cutting the seam, $a = 10cm \dots$

The total thread consumption for a product is the sum of the consumption values for certain types of processing;

$$R_n = P_{st} + P_{st.ob} + R_{ob} + \dots + R_n \quad (2)$$

where P_{st} is the consumption of threads for sewing stitches, $P_{st.ob}$ is the consumption of threads for sewing-overlock stitches, R_{ob} is the consumption of threads for overcasting.

At the final stage, the estimated cost of the threads required for the manufacture of a unit of a product of a new model is estimated:

$$S_{n.pr} = \frac{U_{1n}}{K_{n1n}} \cdot R_n \quad (3)$$

where T_{s1n} is the cost of one winding of a sewing thread (in rubles), $Kn.1n$ is the number of threads in one winding (in meters), R_n is the consumption of threads per unit of a new model product (in meters).

CONCLUSIONS.

The application of the developed technique provides for the use of reference books-accumulators of consumption for certain types of stitches to determine the predicted consumption of sewing threads according to the sketch of the model. It is recommended to use the proposed method for predicting the flow rate at the stage of the preliminary design of new models. Assessment of the required number of threads for the manufacture of a product, along with other components, makes it possible to predict the material consumption of a new model and evaluate the effectiveness of implementation in mass production. This technique is implemented using Microsoft Excel tools, adapted for enterprises that use CAD systems.

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THEORETICAL OF NATIONAL MUSIC CULTURE FUNDAMENTALS

Shokirov Tokhirjon Nurmatovich

Teacher of the Department of Music education, Faculty of Art History

Article history:	Abstract:
Received: 10 th July 2021	This article deals with the theoretical foundations of national music culture, the convergence of national musical cultures, the theoretical works of musicologists of Central Asian musicologists, the emergence of independent musicology in the Middle East, as well as the work of Amir Temur throughout Movarounnahr, the Middle East. which has led to the further rapprochement and development of the culture and time of their peoples.
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Published: 28 th September 2021	
Keywords: National music, music theory, national culture, ethnocentrism, (rhythm) science, twelve status theory, Eastern Renaissance and Muslim Renaissance, internationalism, "nationalism", "internationalism" and "universality", "loneliness", categories of "specificity" and "generality".	

It shows the dominance of two main trends in the study of the peculiarities of cultural development today. On the one hand, there is an increase in the desire to preserve national and cultural identity, to restore national values under the influence of ethnic awakening in different parts of the world, on the other hand, the deepening of international integration is more common in national cultures than in them. Serve for the resolution of aspects, broad rooting is doing. This process has own positive in appearance, there is no doubt that it serves the mutual rapprochement and enrichment of cultures, including musical culture.

Speaking about the interaction and enrichment of musical cultures, ethnocentrism, that is, the perception of one's own national culture as an example of high culture, the interpretation of one's own national values as a standard, the low regard for other cultures, the assessment of them as uncultured phenomena, is seriously damaged necessary. Naturally, when unique national-cultural values are interpreted and evaluated in terms of certain cultural criteria, it is extremely difficult to hope for interaction and enrichment. However, it is necessary to approach another culture on the basis of the historical path of the nation, the environment in which it lives, production and lifestyle. Only then will it be possible to understand its essence, the universal content it expresses, to correctly assess its unique place in the system of national cultures.

The works of the classical period of Central Asian musicology are described in archeological finds, performed on ancient folk holidays, the sacred book of Zoroastrianism "Avesto", "Shohnoma" by Abulqasim Firdavsi (X century), "Devonu lug'atit-turk" by the great 11th century linguist Mahmud Kashgari, "Devonu lug'atit-turk" (897-967) The books of Greek scholars on music and music theory described in the "Book of Great Songs" served as the basis and source [1,12]. In particular, about the musical elements of the culture of Central Asia and ancient Iran, the culture of the great epic "Shohnoma" by Abulqasim Firdavsi is a valuable source of information, and many of the musical forms reflected in it ("Zam-zama," "Boj griftan") were later called by other names.

Abulfaraj Isfahani himself lists the written sources that used dozens of works of his predecessors in writing the Book of Songs. In particular, the "Book of Songs" includes books of songs by the famous Persian musician, lyricist and poet Yunus Kotib (692-765), works by Ibrahim Mawsili (742-804) and Ishaq Mawsili (767-850), originally from Khorasan, on the history and theory of music are served as the main sources. In his Book of Songs, Abulfaraj Isfahani mentions Abdullah ibn Surayya ibn Surayj (670-726) and Gharid (died 717), the Muslim Muslim ibn Muhriz (651-715) and Abu Ibad ibn Wahhab Temple (673-743), all of whom were of Turkic descent. cites the names of many famous musicians, as well as comments on ancient novice ways of performing. The play provides solid evidence of the influence of the music of the ancient peoples of Central Asia and Iran on pre-Islamic Arabic music.

While the Arab philosopher Ishaq al-Kindi (800-874) and his followers added to and developed the ideas of the ancient Greek scholars in musicology, Farabi, Ibn Sina, Ibn Zayla, and Abu Abdullah Khorezmi, from the mathematical views of the Greek scholars, effectively used in solving theoretical and analytical problems such as dividing, adding, and rejecting the Pythagorean theory of linking the movement of celestial rocks to music, saw the emergence of music as a natural human need. Although their musical theory was enriched by the views of Greek scholars, their music theory was based on the teachings of Central Asia, Iran, and it was based on Khorasan musical practice.

For example, it is impossible to imagine today's development of world scientific thinking without the works of our great ancestors, such as Khorezmi, Fergani, Farobi, Beruni, Ibn Sino. In particular, Farobi's "Great Book of Music" is one of the works that played a key role in the emergence of an independent musicology in the Middle East and laid the foundation for the formation and development of a system of terms related to the music of the peoples of this region.

Before we dwell on the content of the "Great Music Book," let's take a look at some of what some experts have to say about the role of world music heritage. In the time of Pharaoh, some ideas of ancient Greek authors about music were known. Prior to Farabi, al-Kindi was involved in the study of music theory. As Al-Kindi points out, he is a Muslim musicologist, and we can see that some of his works have a recording of melodies. Farabi's work not only surpassed the works created before him, but also marked the development of music theory in the East and the West to the point of several centuries.

In his book *The Great Music Book*, Farabi analyzes a broad definition of music, revealing its basic concepts as well as the elements that make up a piece of music. A serious study of it serves as a valuable resource for the priority solution of the problems of makam and Oriental music, the priority basis of modern Uzbek national music. According to Farabi, the scientific study of music and its related objects is called "The Art of Theoretical Music."

One of the music theorists of the 15th century, the great poet of the East Abdurahman Jami in his book "On Music" Farabi is mentioned as a great musicologist. Farabi's legacy in the field of music and his contributions have been studied to some extent by Western researchers in music theory, noting that this cultural heritage had a positive impact on the development of music culture in Europe. G. Sarton, a scholar who made a great contribution to European literature and history in his time, described Farabi's services in the art of music: also, the author sings ancient songs considered to be Farabi's [2,13-14]. French Arabic scholar Carra de Voo also recognizes Farabi as a great music theorist. In particular, we are grateful to Farabi for the most important works he has written on the theory of Eastern music.

Ibn Sina says: "Music is a mathematical science that studies the states of melodies in terms of their likes and dislikes and the amount of time that passes between them (melodies) in order to learn how to compose melodies. The science of music covers two issues. One of them is the discussion of the state of the tunes, which is called "adaptation", and the other is the debate about the amount of time that passes between the tunes. It is called the science of rhythm."

Although the scholar is known to the world primarily as a physician, his valuable insights into education have reached us in many of his works and have retained their power to this day. In particular, music is one of the most important tools used in the formation and education of the spiritual image of man he thought. He also highly values the power of music to affect the human psyche, emphasizing that it is a source of healing that serves to treat mental illness.

Like his predecessor Farabi, Ibn Sina had a deep understanding of the educational nature of music, mastered it among other disciplines, and wrote special treatises on this subject. For example, the scholar's encyclopedic book "Kitab ush-Shifo", "Musical sciences collection", "Kitab un-Najot" encyclopedia, "Summary of music science", "Book of knowledge" included in the "Mathematics" section, and has not reached us. "Introduction to Music is one of them.

The scientific works of Central Asian thinkers on the science of music played a decisive role in the emergence of an independent musicology in the East [1,20]. Thus, "Oriental music - Eastern philosophy is an integral part of the Eastern world. The role of Oriental music in the world cultural heritage is immense" [3,366].

The classical period of medieval Central Asian musicology, i.e. the most important period in the development of high-level musicology, is considered by some modern researchers to be the period of the Oriental Renaissance or Muslim Renaissance [4,473] in the X-XIII centuries.

The XIV-XV centuries were also a new stage in the development of musical culture of the peoples of Central Asia. New melodies and songs, musical instruments and works on music theory were created. Skilled musicians, composers and hafiz grew up. Among them are Abduqadir Nayi, Kulmuhammad Shaykhi, Hussein Udiy, Shahquli Gijjaki, Ahmad Konuni, Yusuf Andijani. Ulugbek, Jami, Navoi and binoys wrote works on musicology and created new melodies. These are the 12 statuses formed in the IX-XII centuries improved over the period. Also, theatrical performances for the general public, clowns, puppets, puppets performed their art at folk festivals.

During the Timurids, the fields of science, literature, art and culture in Central Asia reached the stage of maturity. When we talk about the lower echelons of the classical period of medieval Central Asian music culture, we must first mention the services of Amir Temur and the Timurids in this regard. Sahibkiran Amir Temur and the Timurids Shohruh Mirzo, Ulugbek, Hussein Boykaro were the only leaders. Bobur is not only one of the famous representatives of the art of music but also the work of Amir Temur in his time led to the further rapprochement and development of the culture and time of all the peoples of Movarounnahr, the Middle East. Amir Temur protected the representatives of science and art. Due to this, many scholars and artists grew up in Samarkand during the reign of Amir Temur and Abdulkadir Marogi, who rose to the rank of a famous hafiz, musician, composer, and musicologist due to his financial incentives, writes in his "Musical Objectives".

Before becoming a musicologist, Abdul Qadir Maroghi became famous as a memorizer of the Qur'an, a musician and a singer. According to sources, he was fluent in Turkish, Arabic and Persian, and was a literary, literary and scientific work in these languages did Marogi created works of poetry in the genre of "tuyuk", which is a form of lyricism in the classical poetry of the Turkic peoples, and raised the artistic value of his poems to a high level by playing word games through homonymous words. Marogi recommends to perform his poems, especially Turkish poems of the "chicken" genre, in the positions of Segoh, Ushshak, Navo. Abdulkadir Maroghi began to write theoretical works on musicology in the palace and shelter of Amir Temur. In order to create conditions for the scientific work of Sahibkiran Abdulkadir Marogi, who carried with him his theoretical works on musicology, Amir Temur allowed him not to take part in the Indian march from April 1398 to April 27, 1399, to stay in Samarkand. recommends writing a theoretical paper on the subject at a time. " Under the protection of Amir Temur, Abdulkadir Maroghi was the first in Central Asia to develop 12

theories of status. In 1405, Abdulkadir Marogi completed the "Music Collection". "Music Collection" the names and order of the "Twelve Statures" are given as follows: (Ushshak); (Navo); (Rohaviy); (Hijaz); (Husseini); (True); (Buslik); (Zangula) (!) Isfahan; (S) Zirofkand (- (second, additional -> (kuchek)); Buzurg.

By the decree of Amir Temur, Abdulkadir Marogi was appointed head of the palace musicians in 1397. All opportunities were created for his creative maturity. In his works on music culture, Abdul Qadir Marogi described the methods of musical research of Abu Hajj Farobi (873-950), Abu Ali ibn Sino (980-1037), Abu Mansur ibn Zayla (died 1049) continuing and developing, he takes a creative approach to Safiyuddin Urmavi's (1216 1294) Book of Periods.

Marogi's musical treatises play an important role in the development of Eastern music practice and theory, in which the music system "Duvzdah maqom" - "Twelve maqoms" is theoretically developed and provides practical instructions on the performance of songs and instruments. Moroccan works were used creatively by scholars of the later period - Husseini (XV century), Kavkabi (XVI century), Changi (XVII century), and they praised his treatises on Moroccan music.

Abdulkadir Marogiy (1353-1435), a famous hafiz, musician, composer and musicologist, was one of the first to theoretically develop the "Duvzdah maqom" - "Twelve makom" music system, which was a raw material of "Shashmaqom" and made a great contribution to the development of Eastern music culture and Turkish music.) services play an important role in the development of Uzbek national music culture.

In the framework of the X International Music Festival "Sharq Taronalari" held in Samarkand on August 27-30, 2015 at the International Scientific-Theoretical Conference "Commonality of Musical Culture of the Peoples of the East", Iranian scientist, Dr. Babak Khazrai Abdulkadir Marogi's descendants have also gone astray, including his youngest son Abdulaziz's book on music theory, Nagma and Tola Advor, and his grandson Muhammad's book, Maqosidul Adwar, which is currently in the Nuri Ottoman Library in Istanbul. So, Amir Temur's recommendation to Abdulkadir Maroghi is Abdulkadir Marogiy generations is the proof of our opinion by done.

Music is national, international, universal in culture which had methodological significance when it came to the elements a matter attention should be paid. "Nationality", the categories of "internationalism" and "universality" are mutually exclusive with such categories as "loneliness", "specificity" and "commonality" forms a dialectical unit. Privacy and generality the categories are similar to each other according to categories of internationalism and universality as distinguished both are so different from each other.

In general, the musical culture of mankind is a unity of national cultures that manifests itself through transnational and universal characters. In the development of cultures, the unity of nationality, internationalism and humanity as a whole and multifaceted process develops on the basis of universal social laws and emerges as a result of the historical and cultural activities of different peoples coming.

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LEARNING A WRITER'S PERSONALITY IN THE PORTRAIT GENRE

Saodat Kambarova

Senior lecturer of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, doctor of pedagogical science (PhD)
e-mail: saodat7373@mail.ru

Article history:	Abstract:
Received: 20 th July 2021	The article describes the content of the study of the writer's personality in connection with the works of the portrait genre. In particular, the example of interpreting the plot of Babur's portrait describes ways to teach students to read color patterns, analyze the symbolic meaning of each element in them, and find aspects that fit their creative psyche.
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Keywords: Autobiography, creative personality, portrait, painting, plot, composition, detail, element, symbol, logic.	

As a writer's biography begins to explore his work, it is first necessary to understand the mystery of his personality. It is the writer's personality and the environment that surrounds him that in this case remains the cornerstone of the work's analysis. The requirement to disclose the creative personality, the period in which he lived and the attitude to the reality of the life depicted implies the performance of a number of tasks related to the development of the intellectual potential of learners. Although the methodology of studying the writer's work has already been solved in science, the informatization of society, innovations in education require the effective improvement of existing traditions in line with the times, effective methods and techniques aimed at the student. This, in turn, puts the teacher in front of the need to implement targeted strategies on the subject.

The methodological literature describes the importance of the study of the author's biography, such as their own writings, written materials in the form of confessions of contemporaries, fossils, films, trips to house-museums, conversations with them, interviews. As Professor B. Tokhliev rightly points out, this type of didactic material is "both to understand the specifics of art, to clarify the information about the personality of the writer, and, in turn, to imagine the socio-aesthetic significance of a particular literary event. It will be a great help."¹ From this point of view, the comparative study of the writer's biography in the context of related disciplines, a deeper insight into the ideological and artistic nature of works based on interdisciplinary communication, the aesthetic value of his work and a fair assessment of his services to society and people.

When establishing interdisciplinary links, it is necessary to identify the leading features of the content of the curriculum, the rational use of knowledge in other subjects, independent work on the subject, the next stage requires the teacher to plan the work with the structure of the educational process. Interdisciplinary relevance implies the division of the teacher model into invariant and variable parts based on the integration of knowledge. The content of the invariant (personal description), regardless of the specialty, reflects the information culture of the teacher, the level of general education and pedagogical-psychological skills.

The variable structure (specialty description) is the teacher's specific specialization, the specificity of the field of science, the specific methodology of teaching and the knowledge and skills that combine the means of interdisciplinary communication in the educational process. The variable structure includes additional requirements for knowledge on integrative and general methodological issues of education, as well as individual and methodological training.

Researcher G.Karlibaeva highlights three important points in the organization of the educational process using interdisciplinary links.² In the first stage, conditionally called memorization, students are taught to apply the knowledge they have acquired from the natural sciences.

While this is mainly related to the acquisition of concepts related to the private and related disciplines in primary education, it lays the groundwork for the application of higher levels of knowledge in the later grades as well.

In the first stage, students are required to memorize knowledge of related science through explanation, while in the second stage, the focus is on transferring knowledge to another and applying it independently. Therefore, the second step is considered as the step of applying knowledge.

Depending on the purpose of the generalization - the third step is aimed at teaching the application of concepts, arguments, laws and theories to visualize the integrity of the universe, the use of the basic laws of dialectics

¹ To'xliev B. Methods of teaching literature. Study guide. - Tashkent: Yangi asr avlodi, 2006. - 116-p.

² Karlibaeva G. Teacher as a leader in the organization of education in interdisciplinary relations // Public education. - Tashkent, 2010. - 2. - B. 46-47.

in explaining phenomena learned from different disciplines. These aspects provide the basis for organizing and systematizing the work of teachers and assessing students' ability to apply and compare knowledge gained from different disciplines.

To study the biography of the writer in connection with the science of fine arts, in which the teacher is obliged to refer to different genres, in particular, portraits, to get acquainted with the means of expression of painting, the content of art concepts, their specific features, and then to identify students. purposeful.

Studying the genre of portraiture in literature classes allows:

understanding the spirit of the period in which the creator lived; identification of development trends in literature and art; study the relationship of literature with other areas; tracking the development stages of the portrait genre; assessment of the author's individuality and skill; mastering the ways of reading the main elements of the work; coverage of the philosophical-psychological content of the portrait, etc.

It is known that in the fine arts of the world in the genre of portraiture were skillfully created by talented artists such as Leonardo Vinci, Titian, Rembrandt, Repin. The development of this genre in Uzbekistan is inextricably linked with the activities of such masters of the brush as A. Abdullaev, M. Nabiev, Ch. Akhmarov, J. Umarbekov, R. Ahmedov. In the genre of portraiture, the necessary qualities are required from the creator to shake the pen effectively. In particular, the following views of B. Mahmudov are relevant in this regard:

"First of all, an artist must be fascinated by human beauty, secondly, he must have a good knowledge of human psychology, thirdly, he must have a high intellectual potential, and fourthly, he must have a deep understanding of man and nature, man and society. Because every artistically perfect portrait is not just an appearance of an individual, but an expression of the dreams and aspirations of this person's profession, nationality, period, spiritual image.³ To do this, the artist must be interested in many things, know and think, have a philosophical attitude to the world and man. These aspects reveal to the reader not only the appearance of the image, its psychological features, but also the socio-cultural landscape of a particular period.

It is well known that in the continuous stages of education, most of the lessons on the life of Zahiriddin Muhammad Babur and the study of "Boburnoma" refer to works in the genre of portrait, miniature or illustration. In particular, one of the color-coded examples of Babur's image is a portrait painted by an unknown artist. This work is also important as it is a necessary source for revealing some aspects that are not found in the materials about the life and work of Babur.

The artist was able to find appropriate forms and means of depiction to embody the royal and poetic qualities in the image of Babur.⁴ Carefully selected details fully reveal the inner essence of the plot. The protagonist was able to show the bright and anxious moments of his life on the basis of artistic generalization, multifaceted interpretation, harmony of content and form, deep observation, which is characteristic of fine arts.

At the same time, the sharpness of the image, the harmony of colors, the sharpness of the means of image and the royal elegance are clearly visible. The pictorial scheme of Babur's portrait is unique and original, the logical solution is also innovative. The composition of the work is fully balanced.

The use of the opinions of art historians and existing theories in the field in the artistic interpretation of portraiture is an effective way to understand the work. In particular, in the analysis of the portrait of Bobur created by an unknown artist, relying on the interpretation of Professor S. Bulatov⁵ reveals the character traits, psyche and spiritual world of the image, as well as allows for personal interpretation of each critic.

Reading the content of the portrait is carried out in the following order:

1. Separate each element in the work.
2. Identify symbolism in colors and elements.
3. Explain their meaning.
4. Find a logical solution to the portrait.

Work on the meaning of portrait elements. The first task is to display the elements in the image (clouds, cranes, mountains, turban and ukpar, fruitless tree, flowering tree, sun behind the cloud, outer garment, ohs, belt, zircon and amulet, wallet, book, throne and its ornaments, mahsi-kavush, water, flowers, stones, artist's seal, rings, etc.).

Analyze the meaning of symbolism in detail and color. In this case, the meaning of each element serves as a means to revive in the eyes of students the nature, taste, worldview, dreams and aspirations of the poet, the way of life. In particular:

The appearance of the image. The tenderness, calmness, serenity and half-smile on his face are a sign of the spiritual growth of Babur's image, refined in the trials of life. Dignity, look, dress, in general, every detail independently embodies the artistic and aesthetic essence of the image.

In the depiction of the **clouds**, the artist may have been referring to the complex fate of Babur, perhaps. After all, the physical properties of this detail, that is, its appearance in different shapes and colors (white, black), changing several times over time, changing its movement under the influence of wind or rain, helped to reflect the

³ Mahmudov B. Portraiture skills // Folk education. - Toshkent, 2010. - № 2. - B. 66-67.

⁴ "Boburnoma" miniatures / Editorial board: A.Kayumov, H.Sultonov, B.Alimov and others. - Tashkent: NMIU "Teacher", 2008. - 47 p.

⁵ Bo'latov S. Symbol - the word in the picture / Enlightenment. - Tashkent, February 10, 2018. № 12 (9077). - 8-9-b.

poet's good and bad days in wandering. Of course, just as external factors such as the above affect the state of the clouds, the betrayal of loved ones, the invasions for the throne, are the basis for interpretation as the cause of the calamities that befell the hero.

In the artistic interpretation of the image of the **cranes**, the poet's psyche and inner experiences, which are always burning in the work of the country, are embodied. So that the image of the cranes is a nostalgic image on paper.

The mountains are a symbol of the glory and nobility in Babur's personality. This detail embodies the commander's textual will, endurance, perseverance and determination in the pursuit of noble goals. Mountains also use the meaning of an inspiring symbol in fiction.

Turban and ukpar. The turban is a symbol of the kingdom. The luxury of the wrapping style is a testament to the owner's high rank and affiliation. Ukpar, on the other hand, means that Babur has a high heart and a great talent. It is no coincidence that these two elements are depicted in sandalwood color. After all, sandals are a symbol of healing and peace. So, time is the supreme judge when a person overcomes all difficulties. Time is the cure for everything, and it is also a sign of peace of mind.

The fruitless tree is the hero's aspirations, the expression of the days when he lost his throne and passed away. Sources about colors say that their meaning can be determined by context. Accordingly, it is possible to say that the green image of the flowers of the tree (human image) reflects his youth.

The tree that blooms in white is the development of Babur's kingdom, the peak of his creativity, the realization of his dreams and hopes. White is a symbol of purity, honesty and purposefulness.

In the image of **the sun** behind the cloud, the poet's feelings of confidence in the bright days are hidden. At sunset, when the sun sets on the top of a flowering tree, it means that it has found its eternal abode in the land where it flourished.

The outer garment (nimcha) is a golden-colored deer embroidered on the garment, a sign of Babur's immaculate and magical heart. The lines on his shirt show his attitude to nature, how delicate his taste is. The purple color in his dress is a combination of the qualities of intellect, knowledge and purity in Babur.

Deer are a symbol of the poet's bold aspiration for freedom and purpose.

The image of the belt seems to have been worked out in the sense of power and state.

Wisdom and tumor. While Babur's kingdom of India is reflected in a clever image, the tumor signifies that he has survived many disasters and calamities. In many nations, the tumor is valued as a protective symbol.

Wallet is a symbol of wealth, state and prosperity.

The book is a reference to knowledge, wisdom and creativity.

The fact that the **portable throne** is not eternal, that it can be given to you today, to someone else tomorrow, that is, reflects the meaning of transience. The meaning of the unity of the world is embedded in the image of the four legs of the throne.

Floor decorations. The two spinning wheels on the throne are a symbol of the eternal world.

Mahsi-kavush. The fact that one of the king's legs is hanging in the picture can be explained by the fact that he never left his homeland. It is appropriate to relate the strength of his kingdom to the fact that his second foot touches the ground. If we look at the history of the color green chosen for Maxi, it becomes clear that this color is a symbol of life in the peoples of the East, it is considered a symbol that connects the past and the future, and is considered one of the great colors in Sufism. At the heart of this color is a hint of Bobur's concern for his loved ones. The blue color of the shoe indicates the hero's self-confidence, composure and kindness to others.

Water is a symbol of life. The passing of a lifetime means the spoil of every moment.

In the image of **flowers**, the artist instilled a sense of beauty, joy of life and enjoyment of it. Red and yellow flowers symbolized warmth in nature, and purple symbolized peace of mind.

The image of **stones** (large and small) is imbued with the meaning of various problems that are inevitable in life and the urge to overcome them with a strong will.

Artist seal. The seal is the "business card" of the author of the work.

The policy of the owner of the **ring throne** means the stability of the state.

A logical solution. The main elements of Babur's portrait can be solved by forming a model of the compositional schematic layout. For example:

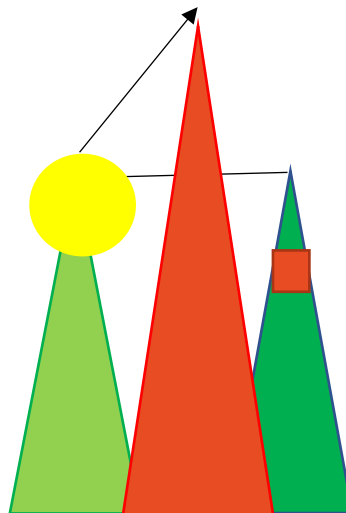
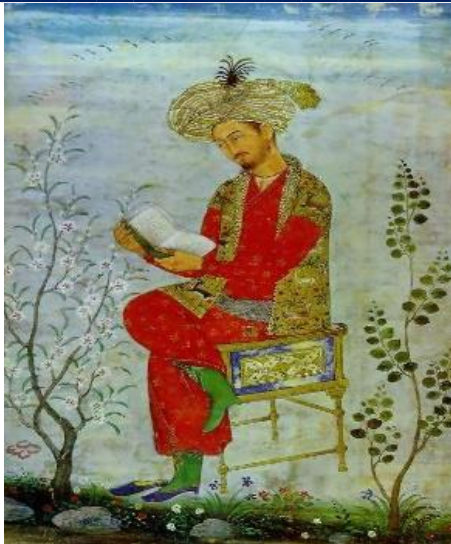
the image of the poet reading in the center of the picture is the main (higher than the two adjacent shapes) triangular shape;

fruitless bush - triangular shape on the right;

flowering tree - triangular shape on the left;

the sun behind the cloud is a circular figure in the background (left side).

Mutual parallelism in geometric shapes can be seen as an expression of opposing forces: good and evil, victory and defeat, the constant coming of "white and black days". If the upward edges of the triangles are considered to be perfection, the pursuit of a goal, it is possible to note that in the form of a circle lies the idea of uniting different peoples, religions and movements. The compositional solution graphically takes the following form:



A PORTRAIT OF BABUR AND AN IMAGE OF HIS LOGICAL SOLUTION

So, these images are important aspects of the personality of the owner of a sensitive heart that combines the qualities of royalty and poetry. Every detail and color in the work embodies the meaning of Bobur's whole life, profession, taste and thinking. In general, the unknown artist was able to reveal the psychological state of the protagonist in a philosophical way. This is the author's skill, imagination and worldview, the spirit of the period in which the work was created, an important sign of progress, as well as a shining example of the artistic thinking of our ancestors.

In conclusion, the effectiveness of literary education increases when any visual medium for the study of a writer's personality is focused on a specific goal. The ability of students to think logically creates the necessary conditions for the expansion of imagination, the development of artistic and aesthetic taste. It serves to increase the knowledge of our ancestors about their contribution to world civilization. Most importantly, it informs the reader that his unique individuality, unique way of thinking and creative phenomenon are reflected, even if they are not exactly reflected in the materials about the writer in various sources.

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THE ROLE OF SHOKIRJON RAHIMI IN THE DEVELOPMENT OF LIFE AND LINGUISTICS

Dilnoza Khakimova

Independent researcher

Abd1aliyevna@gmail.com

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Abstract:

The article describes the views of the Uzbek literary language, phonetics, lets views on one of the Jadid enlightenment in the article, on the basis of archival materials known to science.

Keywords: Languages, History, Shokirjon Rahimi

Uzbek, like all languages in the world, also has its own period and history. In this regard, the Uzbek language discussed in the 30th anniversary of President Shavkat Mirziyoyev: "Uzbek, one of the world's ancient and rich languages, is the symbol of our people and the symbol of independent statehood, priceless spiritual riches." In fact, the selflessness of our nationality intellectuals, selflessness, for the preservation and development of our language, for the preservation of our language, has shown their courage in history. The idea that Uzbek linguistics began to form in the 40s in the literature in our independence. As a result, the Uzbek linguistics almost was almost taken into account for the 20–30 s. However, during the development of Uzbek linguistics during this period, even the name of "Jadids," our most famous nationalistic, famously, made a great contribution to the development of our linguistics.

The specifics of Uzbek linguistics in the last century, the specifics of the Uzbek linguistics, the formation of the original spelling of the first spelling, and the scientific heretics of the original spelling, are almost unexplored by the scientific heritage and career of Fitrat, Cholpon, Elbek Ashurali Ashurali, in turn. Our Jadiders are like humilism for developing our linguistics and is one of the devout of the shoulder to shoulder, and Shokirjon Rahimi is Shokirjon Rahimi. But there is little information about Shokirjon Rahim. For example, if we look at the Internet data, Kahat.uz and Wikipedia Internet Encyclopedia The following is the following information about its life and work:

"Shokirjon Rahimi" (1898-1938 4.10) was born in the madrassa when he released letter-in-law in the hands of enlightenment and at Tashkent. (1909-19). Along with participating in the activities of the Rahimi Theater Territory, the participation of the People's University (1919) and the establishment of "1923) and" published edition "newspaper (1919) were initiating. Since 1912, the method has published textbooks for Jadid schools and various educational institutions.

The first alphabetical textbook in the Uzbek language "Gift" (1919), as well as adults), as well as adults Author of textbooks and textbooks such as the "workbook" (1932). Sadoi Turkiston newspaper (1914-15) in the Folk Departments of Public Education (1918-23) and Tashkent Region, currently teachers and managers (1918-22), Rahimi In 1924 he was the head of the Faculty of Bukhara Education and Workers, organized for Uzbek youth in Moscow. In 1930, Tashkent returned to Tashkent in the educational institution after the Court of IT and on August 5, 1937, he was arrested as "enemies" and shot shortly after, and later. A street in Tashkent is called Rahimi [1.2].

In addition to the Internet data quanted above, Shokirjon Rakhmi was sent to Kolesnikov's 1910-Kolesnikov's 1911 storage of taloles talented young people The fact that Turkey is being sent to Constantinapol said; "Из лиц посланных в Константинополь, мне известен сарт Нур-Магомет Мулла Мир Хидоятов братъ состоятельного сарта Самык Кары Мир Хидоятова юноша Шакирджон Рахимов-очень бедный, отправлен на собранные деньги в пользу его" [3, 101]. This information is known from Shokirjon Rahim to leave the sponsor of Naturashidkxonov.

After the February 1917 revolution, local intellectuals, which lived with the Dream of National Independence, will emerge in July this year, the Turkish Adan Mashkili Center and its Ittihad and Tourish organization. Murgultor Abdurashidkxonov and Sadriddinchoja Sharifkhodjayev [3, 180] were initiatric to the organization's arena. Shokirjon Rahimi was also an activist of the National University of Nations. Shokirjon Rahimi Fitrat, Cholpon, Qayum Ramazan, as well as the East, consistently acted in literary and illness of national languages and the purity of national language and literature, organized by the "Chigatay Gurungi" organized by Fitrat. was one of the active members. This was stated by the literary criticism, "Shokirjon Rahimi, Shelum, Elbek, Bots, and Sadahul Zunun, and Sadahul Zunun are members. Those who enjoyed classes were enjoyed. [4, 237] After the abolition of "Chigatay Guruhung" was completed in 1922, at the initiative of Uzbek intellectual Abdurashidkxonov, the interests of the Uzbek intellectual. Board of the branch of this society Shokirjon Rahimki (Deputy chairperson), Mirgundir Mirayunov (Treasury), Abdulhamid Sulaymonov (Holmuhammad Miraboyov (Cholbamammad Akhunov (Treasury), Abdulhamammad Akurashidov (Cholbamammad Akhunov (Talon), Abdulhamammad Akhunov (Cholbuhammad Akhunov (Talon),

Abdullon Massaboy, Talibjon Moboboyev, Zufar Nosiriy, Abdullah Avloni says he is composed of high school and culture, such as Salim Tillayev [4, 243].

The main goal of the society, which was leader in Shokirjon Rahimi, was: Uzbek literary language The development of measures aimed at assisting their officials, the number of Uzbek students in Turkestan, Russia, and Uzbeks, culture the Uzbek people culturally to cultivate the Uzbek people. [4, 244].

It is possible that this information can be understood that the goals of "edition Mainif Society on the destiny and future of Nation. Shokirjon Rahimi, like the rest of this society, dedicated his life on this honorable path. In addition to leadership activities, they participated in the theater troupe and promoted propaganda among the population on various topics. The organizer of the "Participatory" newspaper was a textbooks, taught and in the Uzbek language was involved in the problems of working in Uzbek. Considering, in 1922, if we look at the workbook of Shokirjon Rahim, we can see the first women in Tashkent worked at the women's pedagogical school.

In 1924–1931, he continued his career in the office at the faculty established for Uzbek youth in Moscow. One of the most prominent intellectuals of that period, Abduvahab, "Nashry Maorif," Abduwaljon Morif wrote in Moscow, I met Cholpon, Shokirjon Rahimi" [3, 157].

In 1930–1931, a group of Qorids will be held under the name "National Ittihadists" during the Moscow of Shokirjon Rahim. Rahimi will return to Tashkent after his passage and starts working in the educational institutions. However, when he returned to Tashkent, he will be investigated here and in August 1938 by the State Security Committee. On October 5, 1938, the Supreme Court of the Supreme Court shall be prosecuted in accordance with the Supreme Court of the Supreme Court and arrested as "the enemy of the people" and is shot shortly in the autumn of the Supreme Court. Well-known Economist Hikmat Sobirov recalls that day: "On July 18, 1937, my uncle was taken from home in Tachapp. He again confiscated the books and papers in our house. I was all arrested in one day, Elbah Qadiri, Elbek, Fitrat, Cholpon, Joshua Yunus in a single day. Shokirjon Rahimi and colleagues were false guilty, including slander. A founder of Uzbek national schools is the victim of many textbooks, manuals, and self-sacrificing Shokirjon Rahimi. The improvement of the political system later, the judgment is revised, and the name Shokirjon Rahimi will be named a street in Tashkent.

We can understand from the above data that Shokirjon Rahimi and its scientific heritage has not yet been studied. Scientists have announced 3 articles from Linguist Hasanboy Jasamkhanov and Abdusalom Umar on the basis of archive materials on the basis of archive materials. In 1921–1925, were given to the extension of literary language, term (constraints), the old Uzbek phonological system in the Arab graph, and the reform of the writing, and their implementation for their implementation, Tashkent, Samarkand. And in Bukhara, conferences and congresses have been conducted in various newspapers, interrelations, disputes through public publications.

Shokirjon Rahimi, like our other jobs, came to the public through his views and the problems that need to be solved in it.

The first article of the Shokirjon Rahimi was published in 1922 by the March 22th of the Red Flat newspaper No. 22 His article was written before the congregent, published by newspaper Maorif, in the language and spelling of Mainif.

Shokirjon Rahimi writes about the role of his native language in society: "The perfection of the literature of every nation shall depend on the order and the rule of the language and writing of that person. There is no doubt that one day the structure of language and rules of language is made of tongue and inscriptions is not a day. If the language is dead, the note is His body. A body without health is hard to live a long time. " Indeed, its thoughts have not lost its own value to this day. Additionally, the article was initially said that the alphabetically, spell problems entered the press, but in the early days, that it was unclear from imitiveness. Over the past four years, the "Spellers" (in the People's Language, "Mother Tengens") is proud to be reached by educated young people over the past four years.

Rahim tells the following problems facing the Uzbek spirit:

1. Alphabet problem. It is said that the main shortcoming in our language is in its writing and adapted to the Arabs from another nation, and we have been able to master the record, directly, we face difficulties in teaching.
2. The issue of the number of people. The number of vowels used in our language is insufficient, and a single letter also suggests that the non-existent representation of a consonant, which is unscientifically correct, suggests to determine the number of vowels, considering the domestic nature of the Uzbek language.
3. The thickness, divination of fragmentism, in thoroughness. Uzbeks approve the thickness of sounds, saying that there are forms of thickness, thinness, and the law of the fractime.

The issue of the formal number of letters in the 4alifboles. In Arabic script, some letters are 4 different letters (words, the middle, the middle of the word, word, word, and separate form), some letters have 2 different forms. Shokirjon Talibi recommends teaching, telegraph, to provide comfort in printing work [5, 126].

The 1929 "Red Uzbekistan" newspaper, published in the 2012 issue of Red Uzbekistan 12, talks about the issue of freaks, the issue of listing, listing, and capital letters. Standards the issue of fragmentism, this is not to follow in Uzbek, but some linguists criticize the actions of this rule: Creating a list of some lists, making a look and focusing on a syrup or feeling in the peary, creating a list of some lists. Let us know the rules that people who have rejected and learn to see our"[5, 397].

The lack of the thick thinner in the flours "A" says that in some dialogues that only "A" fever is to thick-colored, and the need to decide. Speaking of the number of vowels, the fact that the issue has come out of the spelling of 14, even 22 voices say that the issue is concerned that it is considered a scientific transcription, which is also among the

spoilers 14 or there are people in favor of 22 voices. This issue comes from the Spanic Frame, and the ears of scientific transcripts are an angel, saying, Talks to capital letters and oppose its acceptance, but it says that we can be taken in the future: "We are early to accept the Latin capital letter. However, the current lower case letters should not be played at the beginning of the sentence or names of fires. Otherwise, but in the future, in the future, the capital letters will not agree on the Kashgan, from nowhere, [5, 398].

In the article "Uzbek literary language" of May 17, 1929, the Uzbek Literary Language Language of May 17, May 17, the issues of creating the rules of the Uzbek literary language explain their views on the bases of support, literary language. In literary language, the need to obtain two different flows, "Single languages," "languages without" languages, "[5, 405].

From these articles, which were born above, we can see scientific observations about the Uzbek dialects, and we can see a huge contribution to the formation and development of spelling grammar.

The Uzbek people have a rich scientific heritage, and it is our high duty to study the younger generation. Like Shokirjon Rahimi, the legacy of our self-sacrificing ancestors awaits us waiting for their research. In particular, the study of the vital activity and scientific heritage of Shokirjon Rahim.

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WAYS TO DEVELOP CHORAL SINGING SKILLS

Shamsiyev Sherzod Istamovich.

Bukhara State University Music
teacher of the department of education

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The full use of the artistic and educational potential of glass music depends on a thorough knowledge of the sound apparatus and the principles of its operation. Sound formation occurs as a result of the movement of the sound apparatus. This apparatus consists of 3 parts.

- 1) Respiratory organs (lungs, bronchi, trachea - the respiratory tract of the throat).
- 2) "Haqildaq" (the part where the sound curtains are located).
- 3) Resonators (throat, mouth and nose).

Each part of the sound apparatus is closely connected to each other. The sound is produced as follows: the stream of air coming out of the lungs enters the throat through the bronchi, trachea, and there meets the barrier of the vocal cords. Under the influence of air pressure, the sound curtains move, and as a result of their repeated opening and closing and vibration, air waves produce sound. During normal breathing, the sound curtains are in a quiet state, with no air related to sound production, and air passes freely through the triangular-shaped sound hole. The sound hole narrows when sound is produced. As the sound rises to the high curtains, the sound hole narrows, and the hole closes when it reaches the highest curtain sounds.

The length and thickness of the sound curtains vary: the length of the sound (curtains) of bass and baritones is about 22-25 mm, tenor and mezzo-soprano 18-22 mm, soprano 14-19 mm. The thickness varies and the soprano ranges from 2 mm to 5 mm in bass. The speed of sound vibration, i.e. the volume, is related to the degree of tension (tension) of the sound curtains: the faster the vibration, the higher the sound rises to the screen. However, it is not the force that forms the membranes, it is amplified mainly by the intensification of the throat from the high resonators. The mouth and nose are just as helpful, and they also play a big role in creating the tone of voice tone (luster).

The resonators consist of upper and lower parts, which are located above and below the sound curtains. The upper sound resonators include the larynx, mouth and nasal cavities, the lower (chest) sound resonators include the trachea and bronchi. The quality of the sound timbre depends on the resonance gaps with the vibration of the sound-transmitting sound curtains. The movement of the throat and vocal cords occurs as a result of the interaction of the musculoskeletal system. Some of the muscles contract and tighten the curtains, some bring them together and pull them away from each other. If the sound curtains vibrate with their whole mass, the sound in the chest register, and if the sound curtains vibrate only with the edge, the sound in the upper register occurs.

The voice of the singer is characterized not only by strong sound, timbre and pitch, but also by range. The sound range can be divided into registers from the lowest volume to the highest sound range. The register is part of the sound range and is determined based on the inclination of the timbre and sound direction to each other. It is accepted to divide the human voice into low (chest sounds), medium (mixed), and high (head-related sounds) registers.

The female voice is divided into low chest sounds, medium (mixed) and high (head related sounds) registers. Chest resonators are used to produce sounds in the chest register, a head resonator is used in the upper register, and a mixed register is created by the combined motion of the chest and upper registers. The male voice has a chest and head register. Maintaining the same sound quality at all times depends on sound hygiene. The singer's voice is a precious gift of nature, from which the excessive use of with executive caution and intelligence (low and high) to sing in the disease of the vocal apparatus can all lead to fatigue of the vocal cords and sickness.

For this reason, singers need to protect their voice from various ailments. Reasonable replacement of training with rest is the main rule of the singing mode. It should also be remembered that singing in cold weather and drinking a cold drink have a negative effect on the sound apparatus. Timely specialist examination is important in the prevention of diseases of the vocal apparatus.

Leaders of children's choirs should be aware of the characteristics of children's vocal part during mutation. A mutation is a change in the sound of children as they grow up. The period of mutation usually begins at the age of 12-13 years in children and can last up to 16-17 years and sometimes longer. During this period, children's voices do not have the power to sing excessively and require attention and careful handling. In boys, my throat grows rapidly, the vocal cords lengthen, the voice decreases and begins to shift to smaller octave sounds. Sometimes it is necessary to suspend training because the period of mutation is severe and different.

Girls, the mutation is calm and uncomplicated. But even so, the voice of the girls also needs to be taken care of. If the singing mode is followed, the mutation period will help to pass more easily. Vocal performance often requires singing while standing. Therefore, it is necessary to pay attention to the position of the singer. The ideal standing position of the singer is to perform while standing. But in long rehearsals, the choir can practice while sitting. In such cases, each singer of the choir should keep his body straight and free, his shoulders straight, his arms down. The face, neck, and shoulder muscles are free. During the performance it is necessary to hold the head straight without throwing it back, not to frown, not to squeeze the lower jaw. The correct standing position of the singer allows for proper breathing and sound production. When a singer sings, his or her breathing plays an important role in sound formation.

"The art of singing is the art of using the breath correctly," has become a classic phrase. There is a certain difference between breathing in singing and physiological breathing. In physiological respiration, breathing occurs in a definite rhythm and at a certain interval of time. During singing, air intake occurs rapidly, over a short period of time, and exhalation lasts for some time. The rhythm of the breath varies depending on the nature of the work being performed. Singing takes deeper breaths than physiological breathing.

There are several types of breathing in singing:

- 1) Lower rib dilated breathing;
- 2) Shoulder extension breathing;
- 3) Breathe through the abdomen (diaphragm lowers).
- 4) Breathing through the chest (the upper part of the chest rises).

It is preferable to use breathing types that expand the lower ribs of the breath during breathing and breathing with the abdomen. The diaphragm separates the chest and abdomen in the human body. Inhalation and exhalation through the lower ribs and diaphragms are regulated by the diaphragm. This is how it happens: the singer breathes as if he "smells" a flower. This causes the lungs to expand, pushing the lower ribs outwards and the diaphragm to shrink, resulting in the abdominal wall swelling forward. The upper part of the shoulders and chest does not change in this case. Breathing should be deep, complete and, most importantly, noiseless. Breathing should be economical, long-lasting, flat.

Exhalation is controlled by the movement of the tense cortex of the abdomen, where air is directed upwards and causes the vocal cords to vibrate. The lower ribs and diaphragm slowly return to their original position. As mentioned above, sound is produced as a result of the movement of the respiratory and vocal apparatus. Sound occurs when the sound curtains vibrate as air passes through the sound hole in the closed position. The time at which a sound occurs is called a "sound attack." A sound attack on the power and character of exhalation to the sexuality of the vocal cords can be a hard, soft, and subsequent attack of breathing. In a gentle attack of sound, the vocal cords open with the onset of exhalation. A very soft "flexible sound" is produced as a result of the light air touching the sound curtains.

A severe attack of sound is caused by the tight closing of the vocal cords before exhalation. In this case, the outgoing air hits the sound curtains with great pressure, and the resulting sound becomes hard and sharp. In a post-exhalation attack, the vocal cords close after exhalation, resulting in a silent "x" before exhalation. Due to the additional sounds, the sounds lose their purity, and the sound curtains become loose. Singers need to know practically all types of sound attack. But the most appropriate is a "soft sound attack." This type of sound attack allows the singer to sing freely, without forcing himself, and to keep the sound apparatus healthy for a long time.

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"GIJJAK" PERFORMED BY AN INSTRUMENT PLACE OF THE INSTRUMENT

Gulov Sadritdin Niyozovich

Bukhara State University Music

teacher of the department of education

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Abstract:

The theoretical views of Oriental scholars were formed on the basis of existing experience in the performing arts, and in their treatises they provided detailed information about the role and importance of music in society. Abu Nasr al-Farabi's (873-950) "Great Book of Music" (Kitab almusiqqa al-kabir), Abu Ali ibn Sina's (980-1037) "Book of Healing" (Kitab ush-shifo), "Osori muntahab" encyclopedia (The Musical Treatise), Al-Khwarizmi's (10th century) "The Key to Knowledge", Safiuddin al-Urmavi's (1216-1294) "The Book of Nobility" or "Sharafiya", Abdurahman Jami's (1414-1492) "On Music" The booklet contains important information about music performance and folk instruments. Of these, Safiuddin al-Urmavi's greatest achievement was the development of a perfect system of modes.

Keywords: Thinker, heritage, manzur, melody, oriental, silk or, unique, string, flute, trumpet, rubab, tanbur, gidjak, kabiz, doira, drum.

Abu Ali Ibn Sina noticed that the bowl of the Gijjak was rough and the handle was clumsy. there are oriental stories about the creation of a wonderful instrument.

Abdul Qadir al-Maraghi ibn Ghaibi (15th century) in his treatise "A Collection of Tones on Music" (Jami al-han fi-ilm al-musiqiy) 'enriched with information about their existence. So it's fair to say that Manzur is a popular instrument in the East, because Manzur actually had 6-7 strings. The legacy of the great thinkers of the East is also of historical value in the study of folk instruments.

Morogi's 14th-century treatise, Kanz al-Tuhaf, contains interesting information about gijjak and rubab. For example; In his pamphlet, Maraghi describes the technology of making gijjak. The scientist confirmed that silk or pile strings can produce a much better and softer tone than brass strings.

Seven of the instruments described by Darwish Ali Changi; tanbur, chang, kanun, ud, rubab, kabuz, and gijjak were the most common instruments at that time. Darwish Ali Changi's data confirms the idea that in the practice of music, the ensemble originally used stringed, stringed-bowed instruments that created a harmonious color.

In his works, Darwish Ali mentions Shah Quliy Gijjakki, a master musician of his time, as a famous musician and a unique artist who created many musical instruments.

The information narrated by Darwish Ali is also valuable in that a large part of the instruments he recorded (flute, trumpet, dust, law, rubab, tanbur, gijjak, kabiz, doyra, drum, oud) It has survived to the present day in Uzbekistan, Tajikistan and other sister republics, as well as in Azerbaijan, and it is improving. These musical instruments have long been a strong part of the Uzbek people's way of life was widely used in his cultural life. Therefore, it is appropriate to call these instruments Uzbek folk instruments. Now we come to the part where we talk about the Uzbek folk music, folklore and the formation of orchestras and the role of the gijjak in them.

DEVELOPING PERFORMING SKILLS.

Instrumental performance skills include, first of all, sitting properly, holding the instrument correctly, mastering the culture of sound production, correct formation of performance movements, and full observance of the rules of group performance:

- During the performance, the body should be held in such a way that it is comfortable for all the actions of the performer and looks good;

- It is customary to sit in the middle of the seat without leaning on the backrest, with the left legs of the musicians in front and the right legs in the back; - correct positioning of the right hand, freedom of movement;

- the left hand does not squeeze the handle (in rubab, Afghan rubobi, soz, gijjak, dutar), the palm of the hand does not touch the handle, it is free;

- Musicians should sit carefully at the beginning of the melody, starting with the beginning musician or the circle *aftaki*; - at the end of the melody it is necessary to pay attention to the completion of the whole ensemble according to the same circle method or in one breath;

- to follow the culture of collective performance in the performance of the ensemble, to sit carefully during the performance, to control not only the sound of one's own words, but also the sound of the whole ensemble and, accordingly, the sound of one's own words;

- The choice of a comfortable and correct position for the performance, the freedom of the hands, the correct mastery of the culture of sound are among the general requirements for the performance of each word.

Adjusting the instruments It is recommended to tune the instrument to a specific sound source, such as a tuning fork or a properly tuned piano. In an ensemble, the instruments are usually tuned to a flute or a dust instrument. The purity of the unison word is achieved by adjusting each of the ensemble's instruments neatly before class or at a concert. The music teacher sets the lyrics in the first lesson and gradually teaches the students to set their own words. It is known that almost all Uzbek folk instruments (except for wind instruments) are covered with a leather curtain or a wooden cover, and the wires are passed through a harpoon. Therefore, when adjusting the instruments, special care must be taken to ensure that the strings placed under the strings are correctly positioned. The word is first formed on an open string and then the octave curtain is pressed to make sure it is precisely tuned. If the sound is heard in pure octave 10, it indicates that the harp is in the correct position. When the net is played higher than the octave, the harp is moved away from the sound chamber, or if the string is played lower than the octave, the harp is pushed towards the sound chamber, resulting in the same sound as the octave. Once the first open sound is fine-tuned, the remaining strings are also fine-tuned relative to that sound. Only when all the words are precisely tuned can the overall sound of the ensemble be heard in a clear unison.

TEACHING MUSIC ON FOLK INSTRUMENTS.

Introduction of music education in educational institutions. Activities of national musical workshops. The 1930s were a period of growth for Uzbek music culture. Establishment of the first music university in Tashkent. Formation of the Uzbek State Philharmonic and the Uzbek Folk Orchestra. Opening of the department of "Folk Instruments" and faculty at the Tashkent State Conservatory. Demand for national musical instruments and production. The activities of polyphonic national musical ensembles, the emergence of works written specifically for different instruments. **ASOSIY**

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ISSUES OF THEORY AND METHODS OF THE CONDUCTOR EXECUTIVE ARTS

Muhammedov To'liqinjon Jo'rayevich

Lecturer at the Department of Music Education, Bukhara State University

Article history:	Abstract:
Received: 20 th July 2021 Accepted: 26 th August 2021 Published: 30 th September 2021	The article discusses the art of conducting in music, the specifics and features of the conducting profession, the main goal of teaching conducting in universities, the training of qualified specialists who have the knowledge necessary for independent professional work, who own a set of technical means, techniques, skills that ensure the disclosure of the artistic content of works, its texture and stylistic features using means of musical expression and individual conductor's language.
Keywords: Art, music, conducting, teacher, technique, nuance, tempo, accent, pause, orchestra, chorus.	

Performing arts always attract special attention. At present, a huge historical and practical experience has been accumulated in the field of world musical culture in all its forms and directions. The subject of consideration of the manual is the area of the performing specialty - conducting, one of the most complex and diverse. Given the limited time frame of study at the university, the work includes comprehensive information that is designed to broaden the horizons of students in conducting, to give them the necessary theoretical information, on the basis of which they will be able to correctly assess the phenomena of conducting and choral practice and pedagogy, and to improve the technical level and general musical culture of the future musician, teacher, performer. The assimilation of theoretical knowledge will allow students from various sides to accurately and correctly answer what is rational in the methodology, what is less expedient, to analyze and characterize many outstanding phenomena in the history of the development of conducting, the development of expressive conducting technique. The teaching of the conducting profession is fraught with many peculiar difficulties. Conducting is a very special kind of musical art, it has its own specifics. Its main and fundamental difference lies in the fact that the conductor himself does not extract a single sound, does not reflect, regardless of his will, the real sound, but embodies the sound image of the work he hears through a collective of musicians-performers, he directs and transfers to his collective certain creative destination. This distinguishes the technique of conducting from that of any other performing musician. The teaching of the conducting profession contains more conventions than any other performing profession. Complexity lies, first of all, in the fact that it is impossible to constantly and systematically communicate with your "instrument" - the orchestra, the choir. The instrument is a piano, but it has a different way of sound production, limited timbres, long stretching sounds. Conducting requires professionalism, which must be mastered under the guidance of an experienced teacher, using special educational literature that would answer a variety of questions. Of all the above conventions, the conductor will have to make the "sign language" as simple and understandable as possible in order to use it powerfully in everyday practice. Today, the teaching methodology of conducting is as much as possible various subjective forms of transferring one's own experience. As you know, in the curricula of the conductor-choral faculties of conservatories and music pedagogical institutes in the cycle of special subjects, lectures are provided on the methodology of teaching choral disciplines. This course explores the methods of teaching a choir class, conducting, reading scores, choral studies, choral literature, and arrangement. The range of questions of the subject is very wide and within one year allotted for its passage, all private methods cannot be covered sufficiently fully. As a result, the role of students' independent work on manuals and materials is increasing. There are many conductors, many schools, methods, and opinions. The practice of conducting has far outstripped theory, the problem of which always exists. Then, when there is a very strong theoretical basis, then practical skills are learned better, more precisely, more correctly. Knowledge of the theory helps the student to reveal his creative personality, his own conductor's individual style. It develops and deepens knowledge in the field of the history of conducting art, in matters of conducting technique, which is illuminated from different sides: aesthetic (the relation of technique to creativity); empirical (description of conducting techniques); methodical (analysis of conducting methods); scientific and theoretical (research of general laws of science – art of conducting). In musical educational institutions, conducting training begins in the first years, followed by the practice of working with an orchestra and choir. The specificity of communication with them requires many qualities from the conductor:

- Ability to lead a team of performers, to establish creative contact with the team;
- Ability to hear the orchestra and choir;
- reactively, instantly react to all inaccuracies in performance;
- accurately, clearly and concisely express your requirements and wishes;

-be able to accurately and correctly draw up a plan for rehearsals with the team and much more.

These qualities must be developed in the conducting class. It should be noted that the technique of conducting cannot exist, be studied in the classroom, if it is not a means of expressing the conductor's performing intention, a means of encouraging the collective to reveal the performing intention in real sound. Unfortunately, many teachers see conducting not as instilling in students the skills of managing performance, but as memorizing movements, a kind of symbols that reflect certain features in performance: nuance, tempo, accents, pauses, etc. (G. Yerzhemsky).

For real mastery of conducting performance, it is necessary to have the appropriate abilities and qualities, to have a clear idea of the content, structure, means of this art, and the teaching methodology must meet these requirements.

The teaching methodology should reflect the issues of the theory and practice of conducting, including the study of numerous issues of the existing and developing art of musical performing conducting as a result of the creative interaction of the conductor and performers (choir and orchestra). The main goal of teaching conducting at the university is to train qualified specialists who have the knowledge necessary for independent professional work, who own a set of technical means, techniques, skills that ensure the disclosure of the artistic content of works, its texture and stylistic features using means of musical expression and individual conducting language. When teaching students of the performing faculty, one of the main tasks becomes the task of educating an artistically rich and multifaceted personality, creatively active, and not only skillfully mastering the craft of a performing conductor. After college preparation, many students are often ignorant or have little understanding of the problems conducting art. That is why, although an aspiring conductor is already has certain inclinations and abilities, he must be educated (conductors are not born), he must be taught to understand the complex mechanism of interaction between the conductor and the collective, the nature of conducting technique, direct the student to search for his own technical and expressive means of conducting, develop his own style, individual techniques and skills for further independent activities. In the history of world musical culture, there are cases when famous, outstanding performers tried to master the profession of a conductor. As practice shows, it is not enough to be a good musician, to be fluent in musical material, to have rich creative experience, authority, knowledge in order to conduct and be a conductor, thinking that everything else will come by itself. Especially now there is a tendency of "general fashion for conducting". And an example of this is the words of Evgeny Fedorovich Svetlanov, his assessment of "the general mania of conducting" in the article "In Defense of the Profession": "You can be a brilliant musician, but this is still not enough to become an equally brilliant conductor (and maybe even a conductor in general). And the most negative thing is when, having mastered superficially elementary schemes and some timing techniques, without appropriate preparation, they undertake to perform in public in concerts with a complex program, without having a specific professional conductor complex for this, without having an understanding of its uniqueness, its role and significance in the performing arts conducting"¹.

At the same time, all the principles and features of the art of conducting are distorted, violated, and this gives an underestimation in general the importance of the school in conducting and understanding the specifics of the profession of conducting. S.V. noticed very accurately. Rachmaninov that "Conducting is an individual gift that cannot be acquired. " And the art of conducting is the most difficult in its a kind of artistic activity of performing creativity, it exists only in a collective ensemble performance, coordinates the creativity of all members of the orchestra, chorus, various performing ensembles. The conductor must be calm on stage. Otherwise, with his excitement, he risks "infecting" the entire orchestra, transmitting nervousness and negative vibes along the chain. From a psychological point of view, the conductor's calmness, his inner concentration inspire confidence in the orchestra, being the key to a harmonious union on stage. Therefore, before the beginning of the concert, one should try to "cool" oneself as much as possible, to balance, thus balancing one's emotional world.

Students who have no experience in conducting teaching methods in practice need manuals and methodological assistance. And therefore, the beginning of work should be devoted to general issues of teaching methods of conducting (the specifics of the subject, the content of classes in the classroom, the principles of drawing up individual plans, etc.). Subsequent courses examine, from a methodological point of view, techniques and conducting skills to the extent that the program provides for each course.

We offer a methodology for organizing the most optimal conducting lessons in conducting in the following order:

I. General methodological provisions for teaching conducting.

1. Objectives of the conducting course
2. Methodology for studying choral composition
3. Content of lessons on conducting
4. Drawing up individual plans

II. First year of study

1. Conducting technique and its significance for a conductor
2. Technical means of conducting (conductor)
3. Metronome (clocking)
4. Study of conducting schemes
5. The concept of an auftract in conducting
6. Reception of the introduction
7. Reception of the end of the performance
8. Fermata

9. Strokes
10. Dynamics
11. First lessons in conducting
12. Passing and examination requirements

III. Second year of study

1. Show the intro after the main metric beat (crushed intro)
2. Staccato and its conducting techniques
3. Fermates, their meaning and methods of execution
4. Six-sided size, conducted in a six-sided pattern
5. Dynamics of subito
6. Accents, syncopations
7. About the execution of pauses
8. Functions of the right and left hands
9. Development of students' hearing. Basic techniques and methods of working on a cappella works

IV. Third year of study

1. Five-lobe sizes
2. Sizes 1 and 2 at different tempo rates.
3. Conducting "one time" in sizes 4 and a in fast movement 4 3 2
4. Crushing of the basic metric unit in sizes 4, 4 and 4 in slow motion

V. Fourth year of study

1. Cotyledon size
2. Eleven-sided size
3. Nine-beat size
4. Twelve-part size.
5. Conducting pieces with alternating simple and complex metering
6. Some features of conducting large-scale pieces
7. Preparation of the diploma program with the choir of the department

We consider the organization of conducting classes in universities to be the best option, using the above methods and proposals for the training of qualified conductor-specialists who have the necessary for independent professional work.

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METHODS OF PERFORMANCE BY MUSICAL INSTRUMENTS

Norova Shoirra Umurzoqovna

Bukhara State University Music Senior Lecturer of the Department of Education

Article history:	Abstract:
Received: 20 th July 2021	When studying a piece of music, it is important to study the piano part, which is played in conjunction with the dutar. It's a good idea to start playing the piano while mastering the piece. Then, in addition to mastering his own part, the performer also absorbs the part played on the piano. Some musicians start playing the piano only after they have mastered their parts. This can be a problem for the musician.
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If we look at musical compositions for instruments and piano, we can see the following similarities. In some works of music, the piano accompanies the soloist, while in others, the parts of the instrument and the piano are equal and to some extent independent. In the first case, the conductor is the soloist, and the piano is the accompaniment. In this case, the melody performed by the soloist is completed independently, even without the piano. Such musical compositions are relatively simple in structure and can be used in the early stages of education. However, this does not mean that the musician should ignore the piano part. When performing such pieces of music, the student should be able to hear the chords and rhythmic conditions played on the piano along with their performance.

One of the most common shortcomings of young musicians studying Uzbek folk instruments when playing with a piano is the inability to start a piece of music at the same time as the piano. At this point, the student's attention is completely focused on his own performance, and as a result, the piano accompaniment does not coincide with the soloist's performance. The movement before the first sound of a piece of music plays a crucial role in developing the ability to start playing with the piano. This can be compared to the conductor's hand movement at the beginning of a piece. There are a number of pauses in the instrument part during the performance. At this point, the piano performance usually continues. The student must not only remember how accurate the pauses are, but also know exactly when his performance will begin. It is a good idea to fully understand the piano playing during the pause. In addition, determining the direction of the main melody in a piece of music is one of the main tasks in piano accompaniment. As you know, every piece of music is based on a certain melody.

Distinguishing between melodies at a piano part or a solo part helps to make the performance more complete during a concert with the concertmaster. A superficial knowledge of the piano part is not enough for a musician. The piano part is inextricably linked with the soloist's part, and consists of 11 indestructible compositions of a piece of music. Therefore, the actual performance requires a lot of work from them, subject to the rules of the ensemble. What a wonderful way to screw people over. If it starts on time, the mastery of the piece of music will be so high quality and fast.

The ability to perform on stage is the result of a piece of music that is fully mastered by the student and is eventually performed on stage. How to prepare for this? First of all, teachers should pay close attention to the student's performance. Just memorizing a work is not enough for a stage performance, it must be conveyed to the audience in an understandable way. For this reason, teachers should closely assist students in this work and create a ground for them to remain calm during the performance.

Some people think that a student's performance that does not meet the requirements is the result of over-excitement. Of course, not only young musicians, but also experienced, skilled masters are excited during the performance. However, it is not correct to say that the shortcomings in the performance are due to excitement. Experience has shown that the more carefully a student learns a piece of music during a lesson, the less mistakes he makes during the performance. There are different forms of excitement during a performance, some of which help the student's performance, while others negatively affect the creative forces. In some cases, the excitement is caused by the student, but other types of excitement may be beyond the student's control and willpower: poor quality instruments, uncomfortable conditions, excessive cooling of the hands, and so on. Regardless of the cause of the excitement, it is based on the effect on the student's psyche. To avoid over-excitement, the student should rely only on his or her own experience and correctly identify the cause of his or her excitement. The reason for the excitement is that the piece of music is not well understood by the reader. Before the performance, the student intensifies his / her excitement by thinking about the future performance of the same unmasked work (part). For this reason, stage

performance serves as a reflection of how accurate and high-quality the student's work is in order to master the performance skills.

Which piece from the student's repertoire should be performed first on stage? Experience has shown that it is better to start the performance on stage with a calm, calm musical composition from the student's repertoire. This helps the student to overcome his excitement and focus on one goal. However, some musicians begin their performances with complex and fast-paced performances. At the beginning of the concert, they explain that it is better to play complex music before they get tired. Of course, each musician must first estimate his or her strengths and abilities in the performance of the future stage, and on this basis to compile the order of the musical works to be performed.

What should a musician do before a performance? It is self-evident that only students who have studied music carefully and have developed a strong sense of self-confidence will feel at ease before the performance. A day or two before the performance, the musician should repeat some complex sentences without stopping to strengthen his confidence. At the same time, he should not tire of focusing on the general structure of the work, its main direction.

Student's Independent Work The student should be able to express his / her personal attitude through performance, taking a creative approach to his / her teacher's instructions and ideas. A teacher-led lesson is important, but it does not negate the importance of the student's independent work. It is important to make sure that the student does not waste time on independent study. To do this, you need to explain to the student how to organize independent study and what to pay more attention to. Rational and efficient use of time should be one of the basic principles of independent work. Another key principle is regularity. From the first 12 stages of performance training, it is important to develop the student's ability to work independently on a regular basis. Although it is usually difficult to achieve regularity, it is advisable to gradually become accustomed to such exercises.

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HISTORY OF UZBEK MUSIC CULTURE

Ibodov O'ktam Rasulovich

Bukhara State University Music

teacher of the department of education

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Abstract:

In the life of the Uzbek people, music has played an essential and crucial role. The art of music can be used to define popular culture. Since the beginning of the twentieth century, Uzbekistan has had a strong literacy drive. Every second, our people's musical masterpieces find their dedication in education, employment, and social interactions to some level. National music instills in the audience the ability to detect and appreciate beauty through the use of delicate taste and free mind. It broadens the spiritual horizons. That is why music is often referred to as a "language less philosophy."

Keywords: "Olmasin", "Ne navo", "Qadax", "Pakhta", "Ferganacha", "Oyun bayoti", "Kuygay", "Farhod and Shirin", "Layli and Majnun", "Mukhina", "Marriage of a son", "Revenge", "Koshki".

The musical culture of the Uzbek people has a long history. The information in the historical literature testifies to this. Yunus Rajabi is a great artist who made an invaluable contribution to the Uzbek national music with all his power, creativity and great musical heritage. He has a special place in our musical culture and is a great artist who rose to the academic level as a result of his creative and scientific work. Yunus Rajabi devoted his creative activity to recording Uzbek folk songs, melodies. As a result, a nine-volume collection of "Uzbek folk music", six volumes of "Shashmaqom", a pamphlet "A look at our musical heritage" were published.

If we look at the chronicle of the work of Master Yunus Rajabi, during his career he wrote more than 10 musical dramas, such as "Farhod and Shirin", "Layli and Majnun", "Mukhina", "Marriage of a son", "Revenge", "Koshki", He has created more than 200 melodies and songs, such as "Olmasin", "Ne navo", "Qadax", "Pakhta", "Ferganacha", "Oyun bayoti", "Kuygay". He is also the author of the symphonic works "Alone and All of Us" and "Fergana", created in collaboration with the composer B. Brovtsin. His hafiz performance is also highly valued by our people and he is a unique performer of songs "Ushshak", "Koshki", "Kuygay", "Bayot". The multifaceted creative activity of the teacher Yunus Rajabi plays an important role in the formation and development of the musical culture of our republic with a new spirit. The Master left hundreds of disciples. Tolibjon Sodiqov, Doni Zokirov, Dadaali Soatkulov, Nabijon Hasanov, Saidjon Kolonov, Orif Qosimov, Fakhriddin Sodiqov, Nazira Akhmedova, Turgun Karimov, Ortiqkhoja Imomkhoyayev, Mahmud Yunusov, Turgun Alimatov, Orifhoji Alimaxsumov, Siroj Aminov, Famous lyricists and composers such as Ishaq Katayev and Eson Lutfullayev are representatives of the Yunus Rajabi School of Performing Arts. Maqomdon singers, folk instruments and singing ensembles, artists of musical drama theaters perform his wonderful charming songs and melodies, stage his works. His works are aired on blue screens. The Yunus Rajabi family dynasty makes an important contribution to the development of Uzbek art.

Komiljon Otaniyazov spread the art of Uzbek singing with his high and wide voice and high performance culture. He has toured in China, India, Burma, Afghanistan, Cambodia, and Thailand, and has enjoyed his art with hundreds of thousands of people. Komiljon aka made a lot of students. The development of Khorezmian music in the 50s and 60s is connected with the name of Komiljon aka.

The teacher organized many singing and dancing ensembles and provided artistic guidance. Komiljon Otaniyazov was awarded the honorary titles of People's Artist of Uzbekistan, Turkmenistan and Karakalpakstan. His songs are still captivating fans.

When we say Fattokhon Mamadaliyev, we mean a rare voice of a traditional singer, a beloved artist, a charming singer who has created a unique style and way of performing in the world of singing. The sadness in the teacher's voice, the loud moans, the resonant features do not leave the listener indifferent. Another great contribution of Fattokhon Mamadaliyev is that he has re-analyzed and restored a number of performances, which are among the rare masterpieces of the art of our people. In particular, "Nasrulloji" spoke about the music and created its interpretation, euphoria, chronology.

He restored the ancient performances of the Ushaks by adding the five lines of the Miskin, the five lines of the Chorgoh, and the memoirs of the Umrzaqpolvon Ushshak. Interpreted Buzruk's trumpet ways. As a result of the research, it was recognized by our performers and scholars as "Savti Fattokhkan" as a series. In collaboration with musicologist Ravshan Yunusov, he made a scientific analysis of the above-mentioned ways of performing and

published a pamphlet "Issues of National Music Performance." Master Yunus Rajabi did a lot of unfinished work. Most importantly, he taught his students the results of all this research and sealed them on magnetic tape.

Fattokhon Mamadaliyev's "Etmasmidim", "Jononim mening", "Intizor", "Kongil", "Oqibat", "Kokiling", "Dilkusho", "Qalandar-I", "Mogilchai kashkarchai ushshak" Songs such as "Giryra", "Ey sabo" won the hearts of fans with their special design and performance. His song "Dardu dilim" took an honorable place in the festival competition of the scientific conference "Asian Music Tribune" in the Republic of Mongolia.

Fattokhon Mamadaliyev with his melodious voice has won over dozens of foreign singers. Another bright side of his work was his acquaintance with poetry. He wrote good poems and composed melodies himself. He was a member of the Union of Composers of Uzbekistan.

His services were especially rewarded by our government during the years of independence. Recognition of the honorary titles of "Honored Artist of Uzbekistan", "People's Artist of Uzbekistan", "Labor Glory", Professor of the Tashkent State Conservatory is a real appreciation of the teacher's services. When we say Tavakkal Kadyrov, we mean a humble man who has dedicated his life to the service of the people, who has brought joy to the hearts of millions of fans, who has a unique voice.

If we look at the world of Hafiz's singing, we see that in the 50's he entered this radiant world with a new voice, a new word. Assuming that our traditional singing is a river, Hafiz, with his style and voice, became a big tributary of this river. As a follower of the school created by such great poets as Jorahon Sultanov, Mahmurjon Uzokov, Komiljon Otaniyozov, he created a unique style. Hafiz performed hundreds of songs during his career. A number of folk songs and yallas were performed in a special way, giving them a second life. He performed "Leaving Us", "Shunchamidi", "Oxshaydiku", "Kecha Aydin", "Tashkent Iraq", "Suvora", "Naylaram", "Kokand Ushshak", "Fergana until dawn". , "Tanovar", "Sayyora", "O'zbekistonim", "Jonim Fergana", "Feruz I-II" are unforgettable performances.

In Hafiz's work we see two oasis roads, a combined performance of Fergana and Khorezm singing schools. This is due to the fact that his teachers effectively used the works of Jorahon Sultanov and Komiljon Otaniyozov. We have witnessed two great hafiz reciting "Feruz" and "Kokand ushshak" to their favorite students and listening to them with pleasure.

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