

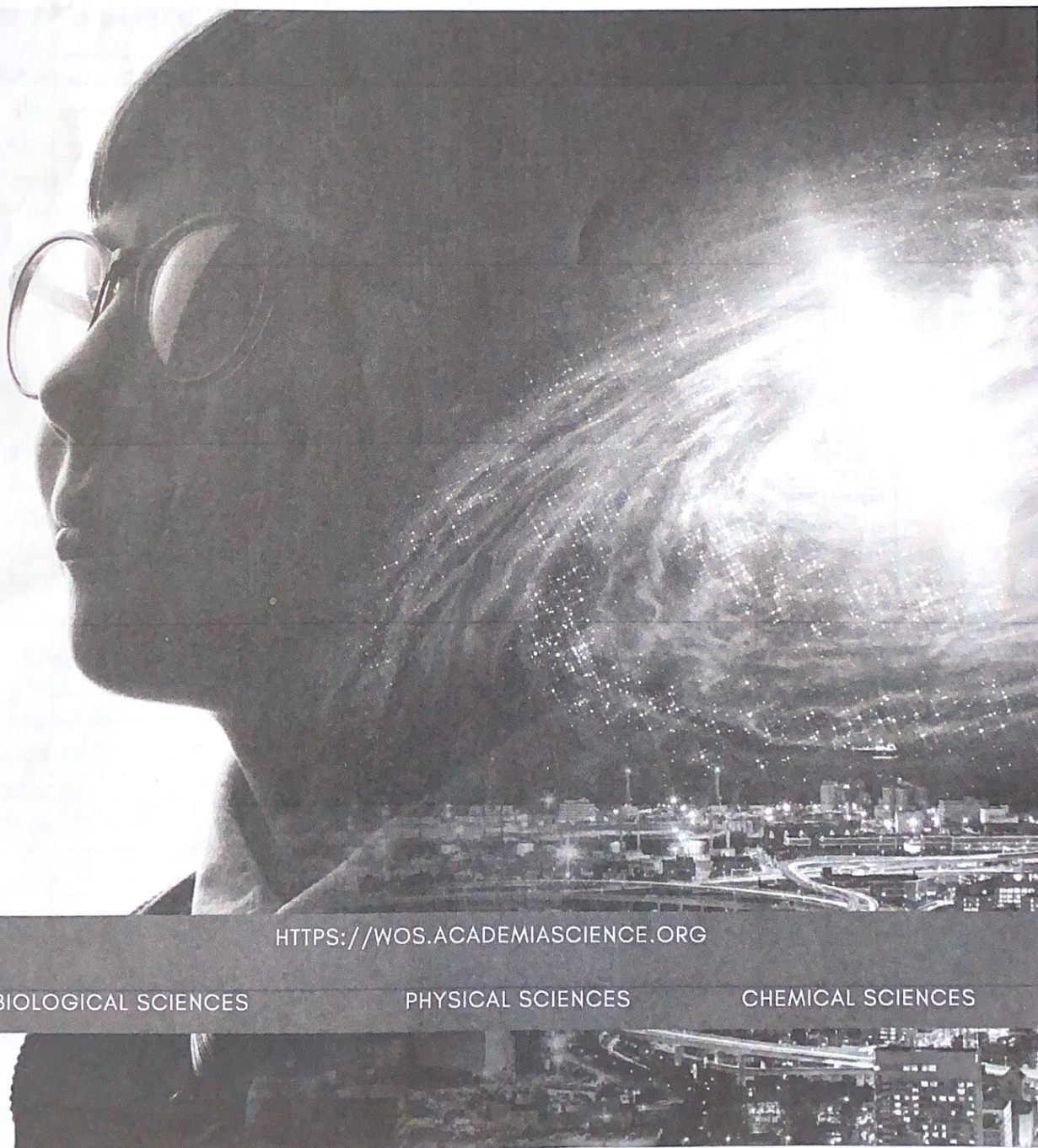
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WORKING WITH STUDENTS OF SPECIALIZED SCHOOLS ON THE ARTISTIC PERFORMANCE OF THE SONG

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Annotation

The art of music is an inexhaustible source of aesthetic perception, a fascinating world that captures the human heart and soul. One should always strive for beauty and follow these rules of beauty in daily life. Introducing the younger generation to the musical traditions of the Uzbek people, developing their delicate feelings, learning the art of national music through songs, the centuries-old history of development of the Uzbek people Our knowledge of the traditions of the Uzbek people dates back to ancient times.

Keywords: beauty, rule, practice, music, tradition, sophistication, emotion, national, art, development.

Introduction

The art of music has always been associated with the life of the people, in response to current events and social changes. Folk music has its own characteristics of brightness, imagery, strong expression of the national spirit, aesthetic perfection, unity of content and form.

Many monuments of ancient culture in the lyrics of the great Uzbek thinkers, writers, poets Al Farobi, Abdurahman Jami, Nizami, and later in the works of enlighteners Muqimi, Furkat, Hamza, contain many interesting ideas in the field of music education. Farobi, a well-known musician in Central Asia, has many scientific and practical ideas on the issues of educating the younger generation. He is also the founder of music theory. Well-known scientist, philosopher, musicologist Jami's book "Risolai dar ilmi musiqa" tells about the proportions of composition, mood and rhythm. The Uzbek poet Alisher Navoi also had a great knowledge in the field of music. His musical aesthetic views are reflected in such works as "Sabbai-Sayyar", "Mahbubul qulub", "Khamasa".



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There is a lot of room for artistic design in the teaching of singing. Singing goes hand in hand with the whole process of teaching, only at the very beginning it is necessary to focus all the children's attention on the most important task of this period: mastering the intonation of the song. Once the relevant content is played smoothly, you will be able to focus on other details: the nature of the sound, phrases, tone, diction, and so on. Once the song is mastered, a period of serious work begins to reveal the author's idea. Children should not be bored by pausing from time to time while singing. As students sing boldly, they will no doubt want to complete the song; if the song continues to be divided, it will lead to a decrease in interest in learning to sing. Therefore, it is important for the teacher to know the norm in this work and to explain the specific content, intonation, and the reason for repeating the word each time. For example, students sing the melody correctly and say the words inaccurately. The teacher warns the children that they cannot understand the words of the play. Attention is drawn to other details, such as sound, hues, and so on.

After working on the details of the performance, you need to be able to study the work in time, otherwise the song will never sound good and firm. As the teacher works on the artistic image, he or she should clearly demonstrate to the students the need for different performance techniques and try to make them perform them consciously rather than involuntarily. If the song starts to bore the students, it is better to suspend the work on it and return to the song when new songs appear in the repertoire. One lesson can be dedicated to repeating all the songs that have been played before, with a small concert where all the children are both performers and listeners. Singing is a powerful means of influencing the mind and is closely related to music. It is important that these two components play an important role in the teaching of singing. Students should be taught to memorize the text quickly and easily. In the lower grades, the text is taught directly in the classroom. This is because students are not yet able to write quickly and accurately, and it takes a lot of time to write a poem. In the classroom, the teacher usually reads a quartet (a poem) or part of it four times, depending on the complex type of literary work; then invites students to repeat the text aloud with them. The teacher should pronounce the words in the text correctly, effectively, clearly. Students should be required to say the same. It will be helpful for them to read the text in a whisper but in a melodious manner; such reading activates the articulatory apparatus.

Singing is usually preceded by a conversation about the content and musicality of the song and the poet. This conversation can take the form of an introduction before the student sings and a conclusion at the end. The introduction should be very short and concise. For example, the teacher says only the name of the song, its composer and





oet, or tells 1-2 bright stories from the life and career of the composer who created his work. Interviews will be held before the performance of songs dedicated to historical events and heroes. The purpose is to increase the student's impression of the song. Students can also take an active part in such conversations. They tell stories and characters that they have heard or read about. If unfamiliar words are found in the song, the unfamiliar words are explained before listening so as not to complicate the students' comprehension process and distract them. There will be a more detailed conversation after the performance, but it should not be too long. As students listen to the teacher's performance, they become impressed, inspired, and learn to perform, and in the future their interest in listening to and singing the makoms will increase.

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