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## THE CONTENT OF ACTIVITIES AIMED AT METHODOLOGICAL IMPROVEMENT OF THE PROCESS OF MASTERING CLASSICAL WORKS IN THE EDUCATIONAL PROCESS

**Abstract:** Today, having a good education is like competition in the world that every country competes from the scientific point of view. But here is one side of it that cannot be avoided or turned around; that's classical works of the nation pointing to fit for the cultural standards. This paper discusses the content of activities aimed at methodological improvement of the process of mastering classical works in the educational process.

**Key words:** Uzbek classical music heritage, musical ability, mental state, voice, "Music Education", maqom, "Traditional singing", Uzbek folk music, yallas, hymns, epic songs.

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### Introduction

The rich history and culture of the Uzbek people, as well as classical music with unique performance traditions, fully reflect the spirit of the people in their content is one of the most effective possibilities of spiritual, moral, and aesthetic education, with opportunities to express philosophical views of life.

President Islam Karimov said about the national cultural heritage and the importance of the ideas embodied in them in the development of society and the individual: "This treasure gives man stability in life, his views not only allow him to make a living on the path to wealth, he survives in times of tragedy, and strengthens the will in times of financial hardship" [11, p. 43].

Ideological, cultural-enlightenment, moral qualities play an important role in the formation of a person as a person. These qualities are closely related to all areas of education, and pedagogues-scientists, educators-educators working in the field of aesthetic education in general, taking into account the specifics of each art form, performance styles, traditions, role and place in our cultural life; they must not forget to act without.

At the same time, not all songs belonging to the Uzbek classical music heritage may have an aesthetic educational value or be able to have the expected effect in the field of education. Therefore, the individual, musical ability, mental state, voice, that is, the ability to sing, and most importantly, the interests and needs of students studying at a certain stage of higher pedagogical education should be taken into account. The content, level of complexity, comprehensibility, educational effectiveness of the classical melodies and songs selected for study require that they be selected on the basis of certain pedagogical requirements and criteria.

### The main findings and results

Classical melodies - songs or samples of makoms can be based on what criteria and requirements are selected for the pedagogical repertoire. The heritage of Uzbek classical music is rich in melodies suitable for children, teenagers and students of all ages. They have stood the test of time for many centuries, giving artistic, cultural and spiritual nourishment to the representatives of different generations; living as a priceless property of the people, the same can be said about many musical

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works under their influence, which are still created today as a product of the creation of unique talents.

When thinking about a classic work, it is very important to study its composition, genre, and level of complexity, ideological and artistic content. The aesthetic and educational power and content of the work is linked to each of these parts, as well as their interdependence and emotional impact as a whole. In this sense, the musical tone of the work is the basis of its unique emotional sensitivity to human spiritual consciousness and emotions. The melody can not only evoke lyrical, joyful, emotional feelings, but also arousal of sadness, bitterness, sadness. This situation often depends on the content and tone of the song text. Therefore, the text of classical songs and its tone can be recognized as the main criterion. The performance of classical works - the calmness of the melody, musicality, performance in accordance with the national coloring of the songs, the singer's magic voice, performance skills, the percussion of national instruments make the work a means of aesthetic education, its unique feeling causes.

Training of future music teachers in the field of "Music Education" in higher pedagogical educational institutions, which is the object of our research, with professional knowledge, skills and abilities in classical music, "Traditional singing", Uzbek folk music, Uzbek maqom singing lessons should be organized in such a way that students listen to classical and maqom samples, get acquainted with them, observe the performance of skilled musicians and singers, sincerely feel and understand the content of the song. Only in this way the ideological and artistic content of the work, expressed in the text of the song, the inner feelings, experiences, dreams, are processed in the life, mind, emotions of the perceiver, become his own life experience, aesthetic research, in which new human feelings and relationships are created. In this way, they became convinced that in the system of higher pedagogical education in the teaching of special subjects of national singing in the teaching of special subjects of national singing can be selected to teach students samples based on the following criteria the approach will be expedient.

1. The classic work is first of all included in the curriculum and textbooks of school music, which correspond to the age, physiological, psychological capabilities of schoolchildren, and their ability to perceive music, vocal singing skills;

2. The ideological and artistic content of the musical work should be clear to students, cheerful, lightly dancing, characteristic of children, the works recommended for listening should not seriously affect the psyche of students, but at the same time have a good mood.

4. The fact that the social reality in the play is artistically meaningful and expressive;

5. The content of the text embodies high ideals, certain realities, social, political, historical, religious, certain aspects of people's life;

6. The selection and teaching of classics should be carried out on the basis of pedagogically tested methods, as well as interactive methods, didactic games, in order to prepare students for school education in this area. Here it is important to take into account the types of classical melodies - songs, methods of performance, which performance is unique (Bukhara - Samarkand, Khorezm, Tashkent - Fergana). This is because the dialects, types of instruments, singing style, compositional structure, character, poetic features (also genre features of poetic texts) typical of local styles in the performance of classical works require acting on the basis of specific requirements and approaches.

Classical musical works - yallas, hymns are great songs, epic songs are organized and generalized according to their content and character in the form of sermon, heroism, critical comedy, religion, and satire - humor.

If the above-mentioned aspects are not taken into account in the selection of works, the content and value of the work as a work of art may be impaired and it may not give the expected result in aesthetic education.

The leading elements of local styles, the uniqueness of the language (dialect), the culture of dress, the art of dance, the presence of musical instruments enhance the artistic beauty of the work, the variety and variety of colors.

It is pedagogically correct to follow the following criteria in the voluntary selection of classics:

- to have an interesting and meaningful repertoire. First of all, in the repertoire: in the formation of the repertoire, attention should be paid to the light-hearted melodies that are popular among the people, with melodies close to the hearts of students;

- the selection of classic poems, ghazals on the theme of love - fidelity, admonition;

- to include examples of anti-war ideas glorifying peace and universal values.

- to include songs in songs that express the feelings of love for the motherland, mother nature, its beauty and uniqueness.

- not to ignore the critical-humorous songs that expose indifference, greed, jealousy, provocation that interfere with the common cause;

- to give a wide place to the works associated with such sacred dates as Navruz, Independence Day, which have a sacred place in our lives and are celebrated in public.

- to include in the repertoire, from time to time, samples of classical music of fraternal peoples.

When teaching classical works, it is important to keep in mind soloism, violence, ensemble performance, and dance accompaniment. This, in turn,

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increases the interest in learning and singing the lessons in a fun, meaningful and colorful way, ensuring that the lessons are effective.

For this purpose, we consider it appropriate to emphasize this. While the goal is to prepare future teachers (students) for school education in classical music, in our opinion, the best way is to organize classical music based on the study of samples included in the curriculum and textbooks in the classrooms of secondary schools. In this case, it is pedagogically and methodologically correct to act on the basis of the following principles;

- listening, singing, recommended (works included in the program) must meet the criteria of knowledge and skills that students must have, as defined in the program of each class.

- not to deviate from the curriculum and the state educational standards;

- to pay attention to the perfection of form and content of classical music samples (melodies, songs, chants) and the possibility of using them in their public, cultural events, competitions - competitions and concerts;

- rational use of interdisciplinary and interrelated features (music history, music theory, solfeggio, instrumental performance, vocal performance, etc.) to ensure the meaningful effectiveness of lessons.

There is magic, charm, which can be expressed in words in the melodies of classical melodies, songs, epics, which evoke wonderful inner feelings and experiences in the human psyche.

A piece of music is a product of the artist's musical skills, knowledge, thinking, a divine ability and creative pursuits, and in its creation it is appropriate to recognize the specific influence of external factors, as well as internal factors. For example, human mood, natural landscapes or social events are illuminated on the basis of their characteristic features expressed through tones. Special attention is paid to the rhythm, speed and tone

of the melody. It should be borne in mind that the selection and performance of classical music according to the age of children requires special pedagogical requirements and approaches to take into account these features.

What should the teacher pay attention to in the formation of the aesthetic consciousness, culture, artistic taste of the team in the process of studying and performing classical works with students and what are its tasks in this activity? Our research has led to the following conclusions from the study of mature pedagogical scholars, artists, and scientific literature on classical music.

1. To study the needs of students in music education and upbringing, extracurricular art hobby groups, mass cultural and educational events, students' interest in Uzbek folk music, including classical and maqom art, to study them, to sing.

2. To pay attention to informing students about different genres of classical and maqom art, performing traditions, styles.

3. Emphasis on the formation of skills and competencies in the performance of classical music in the process of preparation and conduct of lessons, the use of auxiliary methods, forms, tools in practice, to determine whether they are effective.

4. Listening to and analyzing the samples performed at a high level of training plays an important pedagogical factor in the full development of students' knowledge and skills.

### Conclusion

In conclusion, it can be said that the ideological and artistic theme, content and melody of classical works, the feeling of subtle elements, complex moans, avoidance, understanding of the ups and downs, generalization of all aspects of the classical work, the musical-artistic taste, musical performance is the basis for the formation of skills and competencies.

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