

Interdisciplinary Integration Process in Increasing the Efficiency of Music Lessons

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Abstract: The content of this article reflects the specific aspects of interdisciplinary integration in music education, the organization of music lessons using modern technical means, and the ideas and opinions on what methods and competency-based approaches the teacher should use in this regard.

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Introduction.

The prosperity, social, political, and economic stability of any society primarily depends on the level of intellectual, moral, political, cultural, and aesthetic development of its citizens, primarily the growing younger generation. The national model of personnel training is an important factor as the main criterion in the spiritual renewal and advancement of our society, which is moving along the path of independent development.

Indeed, in the current era, when the implementation of the grand task of forming a harmonious generation has become an urgent task, each link of the education system has its own special role and purpose, and the successful implementation of the tasks set in the national program requires the continuous improvement of the most effective forms, methods, tools and technologies of teaching, their mutual harmony with the state and level of development of these links. It is known that the art of music, with its power and influence, plays a special role in the formation of a person's consciousness, worldview and spiritual maturity.[1] As our President I. Karimov rightly noted in his work "High spirituality is an invincible force", "It is difficult to find a person living in our homeland who does not feel the magical power of music". Today, especially music has a greater and stronger influence on the upbringing of young people than other types of art. Indeed, music is a pedagogical science with a strong and unique effect on a person's moral and aesthetic feelings, plays an important role in the system. Therefore, in music education, educational goals are the main task in teaching this subject. In the current education system of our republic, general secondary education is the most important formative stage, and the subject of musical culture taught in general education schools is sharply distinguished from other subjects by its organizational, methodological, pedagogical and structural features in the implementation of educational goals and objectives.[2] This is mainly seen in the organization of music lessons on the basis of five activities that are interconnected, continue, complement and are aimed at one goal.

Although these activities are not specifically defined by specific pedagogical goals and objectives, ultimately they all serve the artistic, aesthetic, spiritual, cultural, and moral development of students, in a word, the formation of musical culture. Another distinctive feature of the teaching of the subject is that each of these activities is based on the knowledge and concepts of a specific subject in the structure of musical disciplines.[3] For example, if we consider the activity of listening to music, this activity is distinguished by the fact that, in the context of listening to musical works, they simultaneously convey to students knowledge about their form, structure, genre, ideological and artistic content, performing traditions, styles, polyphony features, modern, folk music creativity, as well as the compositional style of domestic and foreign composers. If we look deeper, in this case, in providing knowledge and understanding of the form, structure, genre of musical works, the teacher relies on his knowledge of "Analysis of Musical Works" and "Music Theory". The ideological and artistic content of the work, information about its authors, is related to the history of music and literature, and the interpretation of the key tonality, scale, character, and dynamic signs used in the artistic performance of the work is addressed to the sciences of music theory.[4] The activity of the lesson "Singing as a group" is carried out directly on the basis of the disciplines of Choir and Choral Studies", "Conducting", and in the activity of Music Literacy, the rules and laws of the disciplines of "Elementary Theory of Music" are harmoniously embodied.

In music lessons, when studying historical, social, thematic, as well as classical and maqom examples related to folk music creativity, and referring to evidence such as the period in which they were created, famous performers, authors, and the circumstances and situations in which they were sung, it is necessary to rely on knowledge of history. When teaching music lessons, it is advisable to provide information directly related to the history of music, even if it is brief. Information about the contributions of great scholars Abu Nasr Al-Farabi, Ibn Sina, Ibn Zayla, Sayfuddin Urmavi, Abdulkadir Maroghi, Darvish Ali Changi, Abdurahman Jami, A. Navoi, and Kamil Khorezmi to the development of music science, their works, the maqoms that are the crowning glory of the musical culture of our people, the musical lyrics, and the history of their spread to Europe will certainly be of great importance in educating young readers about the rich and immortal treasure of our musical art, and instilling in them the feelings of love, appreciation, study, development, and inheritance.[5]

1. In primary grades, more importance is given to organizing lessons based on the physiological characteristics of children's character, worldview, psychology (attention, memory, well-developed physical condition) through interesting, playful and dance-like movements. In this process, the selection of rhythmic movements that meet the requirements of physical culture, and the skillful use of dance elements are also in line with the content and essence of interdisciplinary communication.
2. Tasks such as analyzing works while listening to music, and then asking students to embody the images expressed in the ideological and artistic content of the work in their imagination according to the impressions they receive from the musical work and draw appropriate drawings require students to rely on the knowledge they have gained from drawing. Beautifully expressing musical notation, expressing images expressed in music (flowers, birds, natural landscapes, animals, trees, etc.) in drawings, prepare students for these subjects. It encourages the growth of interests and positive changes in relationships.

Similarly, music lessons also provide ample opportunities to use knowledge related to mathematics (note length, division, counting, intervals, and tone formation of scales).

3. If we touch on the specifics of the connection of music lessons with subjects directly related to the art of music, it is possible to say without exaggeration that all subjects included in the "specialized subjects" of the curriculum of higher educational institutions intended for the training of music teachers participate in one or another component of the music lesson, and it is impossible to take music lessons without their participation.

If vocal and choral work takes the main place in singing activities, then conducting comes to the rescue in managing collective performance. In musical literacy activities, work is carried out on the basis of knowledge related to harmony, analysis of musical works, solfeggio. Music listening activities require work based on sources, materials and information directly related to the analysis of musical works, music history, art history, folklore studies. The teacher's performance of a musical work, accompaniment on an instrument for children's performance is one of the main factors ensuring the success of the lesson.:

It seems that it is impossible to imagine and even think about the implementation of music education and upbringing tasks without the connection of a wide range of disciplines.

Such an approach is undoubtedly of great importance in working with the text of the work, which is carried out in the process of studying a musical work (vocal song).[6] For example, when teaching the National Anthem of the Republic of Uzbekistan, after reading and reciting each verse of the poetic text, students' imaginations can be clarified by asking questions such as "What did you see in the first stanza?", "What was embodied in the second stanza?"

4. If music lessons are supposed to begin with listening to the national anthem of Uzbekistan starting from the first grade, then after listening to the piece, in a conversation about it, addressing the topic "State and its symbols" in the first grade textbook "Constitutional Alphabet" and familiarizing students with what a state is, what its functions are, the fact that our state is called the "Republic of Uzbekistan", and the state symbols (coat of arms, flag, anthem) will lead to a deeper understanding of the scope of students' understanding and imagination about the piece.

"Uzbekistan is my homeland", "Ozodvatan is a prosperous homeland", "Navruzim is my joyful song", "Cotton song", "Hur respublikam", "Istiklol yahal kosh", "Ozbekistan ona onajon", "Sharq taronalari" international music festival anthem, as a result of referring to the educational materials in the "Constitutional Alphabet", students develop the skills of understanding and applying the homeland, duty, and legal knowledge.[7]

5. In the music textbooks of secondary schools, there are many songs about nature, such as "Boychechak", "Autumn", "To Navruz bayramiga", "Oppoqqish", "Sumalak", "Conversation with the Sun", "Our flowers in the meadow", "Butterfly", "Birds in flight", "Yomgiryoguloq", "Binafsha", "Bahorsog'inchi", "Bahorwalsi", "Spring has come to our country" is one of the songs. After listening to and singing such works, interdisciplinary connections, integration of sciences, teaching materials in a generalized system, biology, botany, ecological knowledge are presented, and students' natural and scientific worldviews are connected with biology, botany, and ecological knowledge. Due to the deeper understanding of the specific features of ecological knowledge in teaching, students' ecological cultures are formed.
6. In teaching music lessons, reference is made to history or historical facts, information is provided about the history, period, and authors of the works being studied or listened to. Even in music literacy activities, scientists who are engaged in music science and its theory, scientists who have created scientific works it is appropriate to provide information about the current musical notation that emerged on the basis of his treatises. In providing the necessary knowledge and understanding about the life and work of musicologists, scholars, composers who have made a great contribution to the development of Uzbek classical music, shashmakom, and Uzbek musical culture, it is in accordance with the didactic principles of pedagogy to refer to historical information and use ideas as a means of proving ideas.

History occupies a special place among the social and humanitarian sciences. This science is a science that studies the causes of events and phenomena, the process of events, and the consequences arising from them, from the time when signs of life appeared on earth to the present day, on a scientific basis and based on evidence.

We know that, like all types of art, music also expresses life, events, phenomena, and processes related to human life in musical and artistic images. The art of music reflects the spirit of the era in which it was created. In this sense, we can explain the connection of music science with history as follows:

All peoples have their own history of development of musical culture, its laws. The history of development of musical culture is closely connected with the history of this people.

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