

Increase the Effectiveness of Education Based on the Study of Makam Works in the Lessons of Music Culture

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Abstract – Increasing the effectiveness of education in the lessons of music culture, teaching the works of the National makam on the basis of a clear Organization of training is a period requirement. In many secondary schools, having studied the activities and experiences of many music teachers in the process of passing the lessons of "music culture" and observing these lessons, we came to such a conclusion that in order to achieve positive results in the lesson, we found that it is necessary to use different stages. So, we can study these stages as three.

Keywords – Makam, Lesson, Music, Education, Musical Works,

The first occupation is the preparation of students for the lesson, acquaintance with the work to be done at the lesson, the execution of individual and collective tasks in the study of the execution of makam works.

In the second edition - the level of knowledge for independent thinking of students to expand, the creative approach by the teacher to makam works and the activity in the lesson are aimed at improving skills.

At the third stage, the level of knowledge acquired is determined and the cognitive abilities of the students, that is, their assimilation, are checked.

This means that a Har Bosque is formed for a certain purpose and serves to increase the efficiency of one hour of lessons.

The first stage requires a great responsibility for the qualitative passage of the lesson from the teacher. He must correctly determine the position of the Khar reader in the process of singing, taking into account the peculiarity of individual performance. It is also necessary to draw

attention to the fact that students are attracted to training and form the symptoms of adaptation. Accordingly, in the preparatory part of the lesson it is desirable to play a cheerful, cheerful, attractive musical work, which creates an uplifting mood in students. The most important thing is to help increase the effectiveness of the lesson.

Musical works must correspond to the tastes of children, the need to listen and the ability to think. At the same time, the teacher should pay special attention to the formation of Mutual Benevolent relations in the students. Because, mutual good relations are not only in the readers friendship, harmony, discipline, decency, nurturing the symptoms of being in a good relationship with each other, not only will it provide a pleasant experience of factors such as singing, listening and enjoying the song. From the same point of view, the knowledge and musical ability are good, clear and clear, as well as resonating voice learners to help children with medium or low musical abilities, as well as support and cooperation.

In particular, it is important to teach the 6-7-th grade students the works of the National Authority recommended in the textbook, before determining individual and collective work, to acquaint the students with or comment on the work that will be studied during the lesson. Especially this method is very hand in the study of new musical works.

This means that the first stage involves organizational issues and, according to the content and purpose, will concentrate the students thoughts on one point and attract all their attention to the lesson. At the same time, ways of solving important tasks that must be completed are established.

Coverage of the main content of the Makam work is carried out at the 2 - th stage of the lesson. Therefore, this stage is much more complicated, it requires the teacher to give a thorough understanding of the work of music, to perform beautifully and impressively on the instrument, to sing clearly and qualitatively, to analyze the artistic characteristics of the work in the same time.

In the process of teaching a musical work, the teacher should also pay attention to the ability of each student to sing a song alone. This kind of approach is very important, especially in the process of teaching makam works to 6-7-th grade students. As a result of this, singing as a team, answering the questions correctly, a thorough analysis of the content of the work, aesthetic pleasure, etc. will be achieved.

An hour's lesson from a practical point of view does not allow you to fully study the work of makam, of course. Therefore, it is worthwhile to conduct a question-answer about sensitivity, beautiful singing and witchcraft among students. Such activities can be carried out in the course of the lesson, after the passage of the topic. It is necessary to pay more attention to the fact that the questions that At the same time gives to the readers are simple and understandable, and the answers are short and thorough. Errors and omissions in the course of questions and answers are borne by the teacher. Students who answered the questions correctly, said the text of the song in good pronunciation, sang beautifully and without errors, are found victorious and are greeted with the "excellent" question. Therefore, in order to improve the knowledge and skills of students, the teacher should focus on the following two stages; to explain the artistic images expressed by means of musical sounds to the students with the help of a musical instrument, as well as to teach the artistic performance of the song with the provision of musical accompaniment. Bunda holds a place in the alokhi style, which is characteristic of the performance of both singing

and singing readers. Great attention is paid to the correct pronunciation of words in the artistic performance of the song. In particular, special attention is paid to the pronunciation of vowels and consonant sounds, to put the emphasis precisely on the vowels and achieve a consonant. In this way, the training provides a simple, fluent, free, natural and expressive execution of the makam work.

It is known that questions and assignments given to the House also help to strengthen the knowledge of students. Questions and assignments can be on the topic mentioned. For example; "What feature should the performer have in order to sing?", "What do you know about the history of the creation of Uzbek folk instruments?" or "can you play kaysi makam by heart?" the answers to such questions will help to increase the students' overall musical understanding, thinking skills as well as their level of knowledge. It is desirable to involve students in questions and answers individually or in a collective manner, as well as to use conversations and discussions.

It is also important to study the level of knowledge generated by the students on makam works and compare them with the previous ones. In combination with oral answers, repeating the learned makam work in addition to the lesson and the lesson also gives a good result.

In conclusion, the role of our teachers in carrying out lessons at a high level of quality using different stages of the process of increasing the effectiveness of Education based on the study of makam works in the lessons of music culture can not be overemphasized.

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