



<http://mentaljournal-jspu.uz/index.php/mesmj/index>

THE IMPORTANCE OF USING INTERDISCIPLINARY INTEGRATION IN FORMATION OF STUDENTS' KNOWLEDGE AND SKILLS

Karimov Sakhob Bakhromovich
Teacher of the Department of Music Education
Jizzakh State Pedagogical University
E-mail address: karimovsakhob1@gmail.com

ABOUT ARTICLE

Key words: interdisciplinary communication, music lessons, students, educational system, artistic aesthetics, music lessons, physical culture, general education schools, teacher, listening to music, singing, musical-rhythmic movements performance, music literacy

Abstract: This article shows ways to organize music lessons in 5-7 grades based on the content of topics on interdisciplinary organization of music lessons in middle grades.

Received: 20.04.23

Accepted: 30.04.23

Published: 05.05.23

INTRODUCTION

It is known that the art of music, according to its upbringing, vividly describes the life of people, their attitude to reality and various inner experiences through musical sounds and artistic images. Music is an important source of education with the ability to strongly influence human emotions. The earlier the influence of the art of music begins on children and adolescents, the easier it is to achieve the desired goal.

In the life we live, the art of music does not leave us from childhood. The only thing that matters is how we use the music. Acquainting students with: broadcasts, TV shows, films about writers, artistic wordsmiths and composers plays a special role

in determining their inclinations and directing their interest in creative films. Especially in group activities, conducting conversations about works of different genres: articles, poems, stories, in turn, helps to ensure cohesion between common topics in music lessons.

As we mentioned above, the art of music, according to its upbringing, vividly describes the life of people, their unique attitude and various inner experiences through musical sounds and artistic images. Music is an important source of education with the ability to strongly influence human emotions through the art of music. The earlier the ability to perceive the art of music begins in children and adolescents, the easier it is to achieve the intended goal. Our work experience and the opinion of our qualified teachers and trainers: It is much more difficult to master what was lost in childhood. If works of art reach the heart of a young child through the best means, if he feels the influence of the colors of sounds on human emotions, he will rise to a cultural level that cannot be reached by any other influence. The art of music in our lives has not left us since childhood. Only in what way should we use what kind of music, our students should be able to distinguish correctly. To answer these questions, we asked our teachers the following questions:

1. Dear children, what kind of songs and works of art do you love to listen to?
2. Dear children, which song you chose in the music lesson and the content of the works you read, do you consider to be an example and example for you in the future?

If we look at the history, Arina Radionova, the nanny of A.S. Pushkin, did not set herself the goal of Pushkin becoming a great poet, she only told him various fairy tales and songs. As a result of this, as we have seen, he became a poet. In this regard, we ask ourselves the question of our national anthem? What songs did our sisters and grandmothers sing to us? Who can remember these now? Today, no matter how busy our parents are, it would be good if they did not spare time for their children and paid special attention to their musical education. The reason is that, unfortunately, nowadays, our observation shows that various audio players of information communication tools have entered our people's lives.

MATERIALS AND METHODS

This is a natural point. But it is a pity that young people do not know their folklore and art, and do not realize that there are bright images in national melodies through artistic images. Today's young people should be able to understand the best songs and words of our national heritage, and they should be able to learn the good qualities of the heroes of our history.

There is a saying in our people: "A bird does what it sees in its nest." Every child receives the first education from his parents, family members, and close people around him. A positive atmosphere in the family, mutual relations of family members, respect and attention to each other, kindness, mutual support and their relationship to music, literature play a key role in the development of children's initial concepts and skills. Children's personality is formed in the course of their activities. The activity of the student is already very interesting, uniquely beautiful and colorful in terms of form. Only when these various qualities become a constant need characteristic of children, their activity will increase. This beautiful feeling, which gives pleasure and spiritual pleasure, has a strong influence on the education of children and students, especially sophistication. Consequently, the cultural, artistic and aesthetic upbringing of a child lays the groundwork for important spiritual beauty. Based on our pedagogical observations and our own experience, we have come to the conclusion that it is necessary to pay special attention to working with parents' meetings of students. For example: what conditions should be created at home to attract children to music at parent meetings? Students should have conditions at home, so that children are more interested in music and literature lessons, and their passion for our art reaches the level of full inclusion of children's creative powers. Through diverse musical ideas, children acquire the musical language of various trends, learn to understand the art of music, learn to express it, and master music notation. All this expands the worldview of children and adolescents and enriches their worldview. Thus, the influence of music art on a person can be realized through various methods. These are:

- a) Listening to music
- b) Through execution

c) Mastering music notes

d) Procedures for promoting and promoting the art of music, etc.

All the above-mentioned styles play an important role in the formation of musical aesthetic education of children. Enriches their musical culture. Thus, we tried to show the psychological and social mechanisms related to the actual problems of applying the interdisciplinary integration of music and literature lessons in the process of musical aesthetic education in the research of the theory of musical influence on young students, taking into account the problems existing today based on the system of musical aesthetic education of children.

It can be seen that musical-educational works are a component of aesthetic education and are of great importance to further improve the education of students' emotions, taste and perception.

Pedagogical process in the main activities of music lessons requires comprehensive inclusion of students to form their practical performance skills in harmony and at a certain stable listening level. This is especially evident in singing. It sets the task of achieving pure unison in singing, tuning, accompanying, ensemble, making the whole class group (choir) perform works of various complexity as a "whole organism", bringing the students' musical abilities as close as possible. Children with underdeveloped musical abilities have "slow" musical learning. This has a negative effect on the weakening of musical hearing and musical memory.

For this reason, it is necessary to organize possible pedagogical activities to bring out the hidden abilities of students in order to form their abilities. Well-known pedagogues and psychologists evaluate ability as a unique feature of human personality and consider it in connection with certain activities, and believe that without appropriate activity, ability may not exist or develop at all. This situation can be clearly seen in the direction of music. We use the phrase "talented" when we evaluate the musical talent of some students. We use the term "disabled" to refer to students who do not have a voice and cannot express their thoughts meaningfully. Ability and inability depend on many psychological and physiological factors of the formation of the child's personality. Heredity, family environment, the environment

in which the child grew up, and social conditions play an important role in this. A person cannot be completely "incompetent" at all. Every person has the ability to one degree or another. Each person manifests this quality in different ways. Inability to show one's ability well can also be related to the result of a person's psychological state (excitement, confusion, lack of self-confidence). In such situations, the teacher-pedagogue should try to bring out the hidden abilities of the child's personality. When the hidden abilities of a person are considered as his unique characteristics, these characteristics are the basis for his further development, that is, the development of his musical ability. The development of abilities depends on how the teacher manages and organizes the educational process, as well as on his pedagogical approach to each child individually.

Often, lessons are conducted at a level that does not develop musical abilities, or even hinders their development. This is often observed in teachers who do not have sufficient knowledge, skills and experience in music pedagogy and methodology. In the educational process, it is necessary to learn and know the individual characteristics of the child in order to choose the forms of work, methods and tools that will help the child to develop his musical abilities, and to use them skillfully.

RESULTS AND DISCUSSIONS

When analyzing the problem of musical abilities, first of all, it should be said that they consist of a wide set of qualities that are interrelated and cannot be separated from each other. If any of these features are "passive" during the educational process, this indicates that the child has not been able to show his abilities well, or that his "abilities" have not been developed in this direction. In such cases, the music teacher should thoroughly study each child's musical abilities and record changes in them in a special notebook. Accordingly, working with children individually or in groups of different levels is one of the most effective forms of work. It is permissible to say that without denying the ability given by nature, every physically healthy child can develop musical perception, musical hearing, and performance ability. In this

process, it is not the child's genetics or natural ability, but the professional skills of the teacher, the methodology used in the lesson that is important.

Musical ability is explained by the fact that young students have developed more musical hearing. Memory, perception, imagination, and attention are in a person, and a person who has this ability can quickly and easily learn and return musical tone, tonality, and methods from a young age.

Those with comparative ability are mainly distinguished by their inability to clearly identify the tonality of the piece of music they have heard. In most cases, one of the most difficult skills in music lessons is the fact that some students do not have a well-developed absolute hearing ability. Such children create serious difficulties for the teacher especially during singing. The fact that their voice does not harmonize with the music and ensemble (doesn't fall into tune) has a negative effect on the collective performance.

Musical hearing is composed of external hearing and internal hearing. External hearing is the ability to receive music that is heard, and internal hearing is the ability to think and be affected by music as if it were seeing and hearing music.

These are related to very complex psychological factors, and sometimes people overestimate their own abilities. Also, there are cases of failure to show during the lesson. This can be caused by shyness of some people (students), shyness, lack of self-confidence. In such situations, it is important for music teachers to be high-level psychologist-pedagogues along with pedagogy. It is important for the teacher to study each child individually, to identify their abilities, to realize them, to work using appropriate methods and tools, to educate the teacher's sense of self-confidence, to encourage it, and to repeat it on stage and in front of many people. Interest, in turn, increases the desire and motivation of children to learn it, singing, theoretical and practical performance skills and qualifications. It is these factors that effectively influence the process of formation of their musical abilities.

While conducting music lessons, the teacher should perform the following tasks in meaningful and effective implementation of musical education.

1. To make children love and interest in music;

2. Education of students in singing, reading music and vocal-choir skills;
3. Developing students' creative abilities;
4. Teaching to sing songs expressively;
5. To enrich the theoretical and practical knowledge of music;

Implementation of these tasks effectively affects the development of students' musical abilities.

Children at this age begin to transition from childhood to adulthood, and therefore consider this period to be a transitional period. They are now acting like adults and want to be addressed as adults. At the same time, there are cases where they overestimate their mental and physical capabilities. Especially in the 6th grade, children finally become happy and want to express their opinion on everything, most of them are responsive and generous. Sometimes teachers find it difficult to manage 6-7 graders. They don't like to be overly demanding and put them in order, and on the contrary, giving them free will also upset them.

One of the important aspects is that they start to think independently and look at everything with a critical eye.

Intensive growth occurs in students aged 5-7. They begin to mature quickly psycho-physiologically. They grow taller, their bones begin to grow, and they develop better mentally. They are now showing signs of puberty. They try to do what they say. If they don't say it, they will quickly become angry.

Importantly, at this age, i.e., at the age of 13-15, an important biological change, that is, a state of mutation, occurs. The state of mutation directly depends on the vocal apparatus of the students, and the vocal cords are sharply stretched and thickened. This condition is especially noticeable in boys. As boys' vocal cords lengthen and thicken dramatically, they now develop a new, raspy, masculine voice. During the 6th-7th grade, they have two types of voices.

First, sometimes their thin childhood voice dominates, and sometimes their newly formed masculine voice dominates. These voice changes make it difficult for them to find their own voice and sing.

A music teacher should allow them to find their exact voice, knowing in advance that this will happen.

Some experts say that 6-7 graders should not be taught songs. But most practicing teachers say that it is necessary to help children of this age to get used to a new voice and to develop their singing skills in a new voice.

Taking into account the changes that occur in children, laryngology doctors work in every school. They check and monitor the changes in the throat.

The music teacher, in consultation with the laryngologist, may sometimes allow the student not to sing. It is necessary not to sing, especially when there is a sharp change in the voice, when there are elements of tension and redness in the throat. In boys, the vocal cords lengthen and thicken in a short period of time. This causes an octave drop in their voice.

Before the mutation, children's voices sang in the interval from the small octave "si" to the second octave "re-me-fa", but due to the mutation, they now sing in the interval from the note of the big octave "lya, si" to the notes of the first octave "re-mi-fa". When a new voice is formed, it is necessary to avoid straining the children's voice. Because the vocal cords and ligaments are not yet well formed, they are delicate and fragile. It will be necessary to keep them from yelling loudly, from eating hot and cold food one after the other, and to regularly warn them about this. Usually children of this age shout at the top of their voices to call each other, shout out their emotions and try to sing louder than everyone else when they sing.

13-15-year-old girls also have the mutation. But their voices do not show signs of cracking. Vocal cords and vocal cords do not grow as fast as boys. Only 10-15 percent will grow and the vocal cords will thicken. Due to this, the change in their voice is almost imperceptible. Only in their voices can you feel the majesty of adults. Regardless of how subtle the changes are, it is recommended to do special work on preserving their sound. Sometimes you can feel their temperature rise. In such cases, it is necessary to be content with freeing them to sing and watching others carefully. It is necessary to rely on the advice of a laryngologist to determine how the changes that occur in connection with puberty are taking place. Sometimes it is necessary to

rely on the advice of a laryngologist. Sometimes laryngologists have the right to give instructions about the need to release them from singing.

The mental development of 5-7th graders also begins to be noticeable. They will now be able to help the teacher to observe freedom in the classroom, take care of the flowers and establish order in the classroom during the lesson.

In the process of systematically singing as a group, they feel how well the teacher's requirements are being met. They will learn the structure of intervals and chords, as well as different scales, given according to music theory. They can talk about composers in detail. They can find out the idea of musical works, and give characteristics of sound character by looking at their timbres.

Pupils of this age can also perceive different actions well. They are also able to perform various actions on how to position themselves on the stage.

2/3 to students taking into account these possibilities; 3/4; Conducting 4/4 pieces can also be assigned. They are now beginning to feel the responsibility of behaving in front of students as conductors.

All students express their desire to conduct the class choir. The teacher should try to find a way to satisfy their wishes.

The process of listening to music allows students to develop their imagination. As a result of getting used to listening to the content of the music, they try to imagine the reality of the work through their own imagination. In such cases, the teacher should be able to allow each student to think freely and create conditions for independent thinking. In this way, they are taught to move from concrete thinking to abstract thinking. They get used to perceiving abstract things instead of drawing conclusions based on concrete facts.

They absorb a number of norms related to moral education. Especially through songs about work, they get information about the work of people who are engaged in other professions. In particular, they will learn about the work of farmers, the profession of hairdressers, drivers and other professions. In particular, his love for the teaching profession increases.

Students will sing samples of songs about mothers and sisters on the occasion of March 8. Through these songs, it allows us to deeply feel the need to treat women with dignity and respect.

In grades 5-7, students gain a deeper understanding of the concepts of Motherland, Motherland, and Motherland.

CONCLUSION

In the lessons about the motherland, they will learn about the beauty of the Uzbek land, fertile lands, garden meadows, velvety dirt filled with red tulips, muddy rivers, and fruits. They also develop aesthetic thinking. Especially when they sing about beauty, they realize that their voices should be beautiful and pleasant enough to express this beauty.

Thus, it is important to study the psychological condition of students at the teenage age, to learn about the physiological and biological changes that occur in them, and to form their singing skills.

REFERENCES:

- [1]. State educational standards. T.: 2020
- [2]. S.B. Karimov. "Specific methods of organizing music lessons in interdisciplinary connection". Alma mater Samarkand. Book 2 of 2014. Page 51-52.
- [3]. Karimov S. Problems in the process of interdisciplinary integration of music lessons and tasks that need to be solved. OzMU messages. 2022/1/5/1. Tashkent 2022.
- [4]. Karimov S. "The importance of using interdisciplinary integration in shaping students' knowledge and skills". Asian Journal of Multidimensional Research (AJMR). India 2021. August 8. pp. 264-268.
- [5]. Karimov S. "The importance of interdisciplinary integration in the formation of students' knowledge and skills." Pedagogical-psychological aspects of distance education organization. Collection of materials of the republican scientific-practical conference. Tashkent-November 2021. Pages 295-297.

- [6]. Karimov S. "Specific methods of organizing music lessons in connection with natural science". "Issues of foreign philology, literary studies and translation studies" Republican scientific-practical conference. Jizzakh February 23, 2021. pp. 238-241.
- [7]. Karimov S. "Specific methods of organizing music lessons in general schools in accordance with physical activities". Asian art. Volume 1. No. 2. 2021. 05.17. Journal of music and art, izvlecheno ot <https://art.jspi.uz/index.php/art/article/view>.
- [8]. Karimov.S "Content and Functions of Teaching Music Subjects". International Journal of Multicultural and Multireligious Understanding. Hamburg. Germany. June 2022.
- [9]. E. Abdukarimova. Nokis State Pedagogical Institute under Ilm Ham Jamiyet Ajiniyaz "Technological design - effective education in music classes". 2019 (#1) ISSN 2010-720X.
- [10]. Elnozha Ismatillayevna Abdukarimova Actual challenging modern science. "The heritage of folk music is a powerful educational tool for raising the young generation in the national spirit" iscience 2017.