

Methodology of Introducing Students to the Content of the Works of Pi Tchaykovsky in Music Culture Classes

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Abstract: *It is known that music teaches a person to mature, to look at the world in a different way. It is very important for this young generation to organize meaningful music lessons in the education system. Therefore, we have covered the process of our research in this scientific article. This article describes the theoretical foundations and methodological recommendations of the methods and technologies of acquainting students with the content of the works of PI Tchaikovsky in music lessons.*

Keywords: Music education, methodology, technology, education system, cluster, Brainstorming, schedule, result, structure.

I. INTRODUCTION

Music is one of the most important factors in the study of the human factor and the artistic mastery of the world, in the formation of human spirituality, moral maturity and spirituality, in the spiritual education of young people. Emphasizing the role of youth in Uzbekistan, the President of the Republic of Uzbekistan said, "We will resolutely pursue the state youth policy. Not only will we continue, but we will raise this policy to the highest level we need today. We will mobilize all the forces and capabilities of our state and society for the development and happiness of our young people as independent thinkers, with high intellectual and spiritual potential, who will not be idle to their peers in any field in the world.[1] - he emphasized.

The importance of music education in educating the younger generation as highly cultured and aesthetically mature people is invaluable. Improving the artistic and aesthetic education of today's students, which is our future, is one of the most important tasks for secondary schools, academic lyceums and colleges. national program "requirements. At the heart of a number of activities carried out in the Republic in this regard is the issue of raising children as real people. Bringing students into the art of music by listening to classical music, looking for new ways of musical aesthetic education, theoretically substantiating it, are issues that have always been in the focus of music pedagogy.

It is rightly emphasized that their musical worldview, thinking, and the task of deciding on a true "musical culture" require that students be introduced as much as possible to the musical culture of fraternal peoples and the peoples of the world. Because, according to scientific sources, "there is no separate culture in the world, and any culture is nourished, studied and developed to a certain extent by the achievements of other cultures." In this sense, the "music culture" curriculum and textbooks of secondary schools are unique in the development of modern musical genres that are deeply rooted in the culture of fraternal peoples (peoples of the East with close historical roots) and today the peoples of the world. Recognized as a universal musical treasure that reflects the influence of z, "European and Russian classical music" and the life and work of its great representatives, a special place is given to acquaintance with the classical works created by them.

The vast potential of music to influence the human psyche has long attracted the attention of musicologists, thinkers and scientists. They tried to identify the characteristics of the music industry that influence the formation of a person as a person. "Music expresses a person's feelings, dreams, desires in a unique artistic language and actively influences a person's emotions. Music is both a science and an art" [2].

II. MATERIALS

II.1. The role of PI Tchaikovsky in the formation of Russian classical music

"My confidence in the fair trial of the future is unquestionable. I have, in my life, anticipated the glory that Russian art history gives me I enjoy sharing" (P.I. Tchaikovsky)

In classical music, as in classical literature, universal ideas are expressed artistically through perfect forms. Russian composers MIGlinka, Narimsky-Korsakov, PICHaykovsky, Balakirev, Borodin, Dorgamizhsky, whose works have a worthy place in the culture of the peoples of the world, whose works have become world-renowned, whose works have become a universal spiritual treasure, lived and worked in the last century. The great works of S. Prokofiev, D. Shostakovich, AI Khachaturyan and many other composers are firmly rooted in the golden treasure of world music culture with their artistic uniqueness and universal ideas, as well as an extremely high example of creativity. For in their works the highest ideas of humanity, human values, his struggle for freedom and happiness, friendship and brotherhood of peoples, the call to make humanity happy, pure love are sung on the highest screens.

Classical works are present in every folk culture. Nevertheless, Russian classical music has a special place due to its wide range and positive impact on the music of the peoples of the world. The musical works created by M.I. Glinka, P.I. Tchaikovsky and many other composers among them have a deep content and a complex structure, but are easily understood due to their artistic maturity. They are such a rich treasure that the more you listen to the lyrics, the more you want to listen to them, and each time you listen to them again, new artistic aspects are discovered.

MI Glinka, the founder of Russian classical music, began his career in the 1920s. He took Russian music to a new level with his prolific work. In Russian music culture, this period is also called the "Glinka era". M.I. Glinka founded the Russian classical symphony, opera and romance. He was distinguished from other composers by his broad outlook, patriotism and active participation in the social life of his time.

Pichaykovsky is a well-known composer, a brilliant symphonist, who is respected not only in Russian but also in world music culture. performed. Peter Tchaikovsky's music encompasses a wide range of genres that reveal the deep psychological processes of the human soul through their ostrodramatic internal conflicts. The phenomenon of the composer is that his music has become very popular not only in Russia but also abroad in the life of the composer and has become a vital necessity. (**B. Asafiev**).[3]

Going into the realm of the composer's thinking, these "basics of intonation" serve to create his own personal, personal, unlike anyone else, easily recognizable from the first hours of Tchaikovsky's voice. The democracy of the composer's music was supported not only by the nature of Russian music, but also by the genres of dance music that dominated Russian life in the second half of the nineteenth century, primarily waltzes. The universal use of democratic genres, the intonation foundations of melody, the world of musical imagery — all of these have made Tchaikovsky's music accessible to millions of listeners, as in his works he explores global issues such as love and human happiness, good and evil, life and death tragedy. taradi. One of the themes of his work is the theme of love. As B. Asafiev noted, Tchaikovsky "humanizes the feeling of love" and "rationally reveals it as a creative enriching, highly personal experience."

II.2. The historical significance of Tchaikovsky's compositions in the development of Russian classical music

Tchaikovsky's creative legacy is vast. The composer draws on the best achievements of Russian and Western European music culture, creating classics of Russian national music based on Russian folk art and the melodies of 19th-century folk romances. Tchaikovsky is the creator of lyrical opera and Russian classical ballet, and his piano and violin concerts have made a significant contribution to world chamber music. His miniatures and lyrical romances for piano also sound unique, revealing unique melodies. Tchaikovsky's music is lyrical. The extended melody is the main means of expression and includes features such as the wide singing characteristic of Russian folk singing and the lively expressive singing of human speech. Tchaikovsky's music is distinguished by its high level, as well as its simplicity and popularity. The harmony and form inherent in his music is rooted in the content of the music. Although not rich in colorful artistic details, the diversity of harmony, all the means of expression of the work are subject to tension and enthusiasm, as well as its continuous development, the methods of sequencing are widely used in his works. Not only in ballets, but also in symphonies, operas, chamber music and vocal music, dance rhythms, especially waltzes, are often heard. Like Glinka, she is sensitive to the songs and dances of other peoples - Ukrainian, Italian, French.

This is how BV Asafiev interprets the music of PI Tchaikovsky: *«It is as if the listener feels: the music grows and flourishes, and the emotions are enriched as if they had again adopted their familiar image by appealing to their opposition, in which there is sorrow and joy, light and darkness, love and hate are compared, gradual development is associated with seriousness»*. [4] Tchaikovsky's career as an opera composer was a difficult one. He seeks to create a realistic lyrical opera based on the perception of life, depicting people who are close to his contemporaries, rather than idealized romantic heroes, far from reality, which requires the interest of external action. He achieved such an artistic result only in the fifth opera, "Eugene Onegin".

Today, the growing number of people who are not indifferent to Tchaikovsky's work, who are not indifferent to the work of the composer, make the composer's dream come true. As a composer, Tchaikovsky thinks of a wide range of categories, especially those related to his symphonic music, ranging from the "thunder" he addressed throughout his life, to his 6th symphony, performed 10 days before his death.

PI Tchaikovsky was active in the 70s of the XIX century. This period was very productive and productive for him. In a short time 3 symphonies, the first concerto for piano and orchestra, 4 operas for cello *"Variations on the theme of Rococo"*, *"Commander"*, *"Oprichnik"*, *"Undina"*, *"Blacksmith Vakula"*, three quartets, *"Swan Street"* "ballet, creates a series of" *Seasons*" for piano. Conductor and pianist NG Rubinstein, publisher PI Jurgenson, and classmate GA Larosh, who promoted his music, have always supported the composer. During this time, the composer's work was full of joy, happiness and hope for the future.

In the late 70s and early 80s of the XIX century Tchaikovsky's operas *"Daughter of Orleans"*, *"Mazepa"*, cantata *"Moscow"*, ballet *"Sleeping Beauty"*, *"Serenade for string orchestra"*, *"Italian Capriccio"*, *"Ceremonial 1812" Overture of the year*», concerts for violin and orchestra, piano and orchestra, wrote a trio "In memory of the famous artist". [5]

III. METHODS

III.1. Technologies for introducing the content and essence of Tchaikovsky's work "Seasons"

We use the method "Networks (Cluster)" as a technology to introduce students to the content and essence of Tchaikovsky's work "Seasons". At the same time, this method is a branching of ideas - a pedagogical strategy, which helps students to study a topic, teaches them to branch out a clear idea, understanding of the topic in a free and open sequence. An in-depth study of the content and essence of the work of the seasons helps to accelerate and expand the thinking of students. It is possible to express their ideas on the topic in the form of diagrams.

When using this method, "Seasons" is the "key" word and is written on the board. The cluster method provides information on the comparative meaning of each month in the seasons and is organized by groups.

With this method, we can give a brief overview of the musical work. This method also improves students' ability to justify their views, to get into the ideas of others, to work in groups.

After drawing the scheme by the method of networks, detailed information about each section, ie each month, is given, and the subject of the work, the visual materials on the character are shown. It is also important to explain the meaning of each month and its comparative meanings. Below we will learn more about Tchaikovsky's Seasons:

“**Seasons**” is not a cycle of bright character games that are familiar to almost everyone from childhood. It is a real personal diary of the composer, where he carefully wrote down all the memorable and precious episodes, wonderful pictures of nature. Here the urban images of life, the rural life, the boundless expanse and the emotions are closely combined. What sets Peter Ilyich Tchaikovsky’s piano cycle apart from other similar works. The history of the creation of Tchaikovsky's "Seasons" cycle, the content of the work and a lot of interesting information on our page.

History of creation

The emergence of Pyotr Ilyich Tchaikovsky's most famous cycle is directly related to the Nuvelist magazine, which began its work in 1842. This edition acquainted readers with all the news of the world of music, the works of local and foreign composers. Pyotr Ilyich has been a successful collaborator with the magazine since 1873, after which he donated several vocal works to the publication to present to the public. This time the publisher of the magazine, Nikolai Matveyevich Bernard, approached Tchaikovsky in November 1875, asking him to write a series of dances, and promised a very good fee. The publisher immediately suggested the name of the dances to the composer, thereby determining the program of the works. It was published in December 1875 in the same journal. The composer promised to introduce students to Tchaikovsky's original works next year.[6]

There is almost no information about the process of writing the cycle, only that it is now known that Peter Ilyich is in the capital. In a letter to Maestro Bernard in mid-December 1875, he expressed great concern that the dances could be long and tedious. However, Tchaikovsky's suspicions were in vain, as Bernard liked the works and they were published in time. When the poems were ready and published in Nouvellist magazine, Bernard added poetic epigraphs to them to fully reveal the composer’s plan.

The name "Seasons" first appeared in late 1876, when the entire cycle was completely removed. This title has been retained in all subsequent editions. However, Bernard still contributed, commenting on the title of "12 Character Pictures." On December 13, Peter Ilyich sent the first two dances to the publisher, and immediately began preparations for publication in the monthly magazine. Thus, in addition to the ninth number, each room had to present the works of the composer who opened it. This issue was the work of V. Glavach, the permanent author of the first Glavachanashr. The same issue shows that all fans will receive twelve parts of Tchaikovsky in one edition at the end of the year, as a nice bonus. Thus, the whole cycle saw the light at the end of 1876. Unfortunately, critics had no idea how Tchaikovsky received the news and where his dances were performed. However, public recognition did not last long. Soon, this cycle became very popular among performers, amateurs and real professionals.

The content of the cycle "Seasons":

The "Seasons" collection includes 12 mini-games to suit all months of the year. The composer conveyed to the world not only nature, but all its glory, but also the state of man, his feelings for this time of year. Sometimes, to understand what the author wants to convey in this work, "Neither words are needed, but the music itself is very clear and understandable." The landscapes and images of Russian nature are presented in a lyrical interpretation typical of Tchaikovsky's style. A poetic epigraph is selected for each pesa. The epigraphs are taken from the works of famous Russian poets such as Pushkin, Tolstoy, Vyazemsky, Fet, Maykov. The names of the poems are also different. For example, the poems on the theme of winter are named after the holiday and holiday, such as "By the stove", "Maslenitsa", while the poems on the theme of summer are called "Harvest", "Reaper" names related to the labor of the peasants. In general, the poems in the series reflect a maoist, elegy mood. Although Tchaikovsky's piano style is characterized by a wide range of melodies, the melody is dominated by Russian romance and folk songs. There is no other work in the world of piano art in which the sequence of months, the sequence of events in nature and human life, which are constantly changing, are so skillfully and simply described. P.I. Tchaikovsky feels nature very delicately. The composer often said that his trips through the woods and fields, where he felt part of nature, gave him pleasure.[14]

After getting acquainted with the essence of the work, the artistic image, it is necessary to listen to the passages in the work "Seasons".

Discussions with students on the topic of "Seasons" will be of great pedagogical importance. It is also an important tool in cultivating the aesthetic feelings and tastes of students. In this process, the teacher composes controversial questions and engages students in discussion. The teacher increases the activity of students and monitors the consistency and accuracy of answers. Such lessons bring teachers and students closer to each other, create a friendly and creative atmosphere. Organizing such lessons requires teachers and students to follow a number of rules during the lesson.

From students:

- ✚ express one's thoughts clearly and without haste;
- ✚ respect for colleagues and their opinions during the discussion;
- ✚ respond politely, raising hands and taking turns;
- ✚ listening carefully to others;
- ✚ not to deviate from the topic;
- ✚ participate in the discussion even if the opinion is wrong;
- ✚ to prove his point with evidence.

From the teacher:

- ✚ Involve students in the discussion;
- ✚ Be able to engage students in the problem;
- ✚ Correct and explain students' mistakes;
- ✚ Keeping students' opinions in a system on the topic;
- ✚ Encourage active participation.

Above, we have introduced the technology of introducing students to the content and essence of Tchaikovsky's "Seasons" using the cluster method. Through this interactive method, students will be able to develop students' artistic imagination skills by teaching Tchaikovsky's work and the artistic content of his works of the seasons.

III.2. Methods of introducing the content of Tchaikovsky's opera "Eugene Onegin" in music culture classes

A good result can be achieved by using Cluster and Brainstorming methods to introduce the content of the composer's opera "Eugene Onegin". If we look at Eugene Onegin's opera through the cluster method, the network method is a pedagogical strategy that helps students to study Tchaikovsky's opera Eugene Onegin without giving a clear idea of the musical work. - Teaches sequential branching. This will help to deepen the study of any topic, to accelerate and expand the thinking activity of students. Encourages to express the imagination of the opera on the artistic theme in the form of drawings.

When using the cluster method, the opera "Eugene Onegin" is a "keyword" and written on the board. The cluster method also gives the names of the protagonists in the opera and their sound types. This will allow you to get to know the characters in the play.

Then the information about the heroes of the network is given and organized in groups. This method allows students to develop the ability to imagine artistic images of the characters in the work. The essence of the work is to substantiate one's point of view, to be able to penetrate the ideas of others, to work in groups. [15]

Then the information about the heroes of the network is given and organized in groups. This method allows students to develop the ability to imagine artistic images of the characters in the work. The essence of the work is the ability to substantiate their views, to penetrate the ideas of others, to work in groups. With the help of the teacher, the artistic image of the opera heroes is explained in this way, their place in the work, the musical comparison.

The use of different methods in the teaching process to improve the quality of the education system is the basis for achieving good results. The use of interactive methods in general secondary education allows to achieve positive results. "Interactive methods are a factor in creating a creative environment in the classroom based on the interaction of teachers and students, increasing the effectiveness of the lesson, developing students' ability to think independently, to express their attitudes. In such methods, the student actively participates individually, in pairs, in groups, in a group, trying to find answers to problems and questions, thinks, evaluates, writes, speaks, presents the problem with evidence and reasoning. tries to illuminate. This is firmly ingrained in the memory of students. Teaches a critical, analytical approach to learning a new topic (information). The teacher acts only as a guide, organizer, observer, evaluator. "

There are many types of interactive methods. Here are some of them that we have used in our work:

Depending on the topic of our research, we also used different methods in the process of teaching students the content and essence of classical music. As an example, we can mention the cluster, demonstration methods described above. Below we will get acquainted with the essence of the opera Eugene Onegin through the method of "mental attack".

Before we talk about the Brainstorming method, it is a method of teaching that allows each student in the class to express their opinion on a question or problem posed by the teacher. The essence of the method is to gather all possible options for the problem or question identified by the teacher, with the exception of taking into account all the opinions of learners, including those that are not sufficiently accurate. In order to take part in this, it is necessary to write all these ideas on the board or on a special piece of paper. This will allow students to better understand the question or problem in the subsequent analysis of the ideas presented.

The process of "Brainstorming" style in getting acquainted with the essence of the opera by Yevgeny Onegin:

1. The teacher asks the class a series of questions, assignments about the work, and invites students to express their opinions.
2. As an exception, all points (the more, the better) are written on the board or line chart.
3. After recording all the ideas, the teacher forms all the ideas with the students, makes corrections to the ideas. Then, in order to use it, the most important ones are highlighted.

Rules of "mental attack".

1. Adherence to the time schedule for the "smart attack";
2. To give all interested persons the opportunity to express their opinion within the allotted time;

3. The opinions expressed by students should not be criticized, discussed or evaluated;
4. If necessary, make corrections to the statement.

But it is for the purpose of expressing an idea or thought clearly and concisely;

Various methods of non-traditional teaching methods can be used to ensure that this method is interesting in the process of getting acquainted with the subject and content of the work.

Q&A:

1. What do you know about the life of PI Tchaikovsky?
2. What do the concepts of opera and composer mean?
3. Who were the protagonists of Eugene Onegin's opera?
4. Whose pen was written by Eugene Onegin?
5. The opera consists of several scenes and scenes?

We can ask similar questions.

Advantages of the method of "mental attack":

- ✓ failure to evaluate results leads to the formation of different opinions among learners;
- ✓ all students participate;
- ✓ ideas are visualized;
- ✓ there is an opportunity to check the basic knowledge of students;
- ✓ arouses students' interest in the topic.

Through this method, we will be able to introduce students to Tchaikovsky's work. As students become acquainted with the composer's work, they directly experience the feelings of the time, thus forming their understanding of composition and classical music.

IV. DISCUSSION

In the course of this research, we found that the study of scientific and pedagogical literature on the organization of education on the basis of technological approaches and practical experiments on this issue should focus on the practical aspects of the problem under study. We are convinced that this is the right thing to do.

Experiments, which are organized to determine the results of research, are based on a clear and purposeful plan and program to ensure that the work is systematic and accurate. Accordingly, we also need to conduct experiments, first of all, based on the ideas expressed in the experimental work to prove that the application of advanced pedagogical technologies in music lessons improves the quality and effectiveness of education. We have developed our own program. The application of educational technologies in the process of conducting music lessons includes certain stages that allow students to observe the effective influence of musical theory, interests, the formation of musical culture, their specific features (tasks to be performed at each stage).), as well as their objective conditions, the conditions of statistical analysis, evaluation criteria, etc. [7]

After the lessons, we tried to get answers from the respondents. We measured the formation of thinking - the degree to which he understood the content of classical music, and the ability to imagine and comprehend - the degree to which he mastered and memorized the sounds of classical music.

At the end of the training with the experimental groups on a special methodology, as a result of a diagnostic study of the level of knowledge of the respondents on pop singing in the experimental and control groups, we achieved the following results.

In general secondary education, 6th grade students are taught "Music Culture" for 36 hours. The goals of the music culture teacher are to create a musical culture that is an integral part of the students' spiritual wealth as the main criterion of music education. It is recommended that these objectives be implemented as follows:

- continuously develop students' musical abilities through all program-based lesson activities;
- to form, develop and master the skills of playing musical instruments;
- develop students' listening skills, develop their ability to sing individually and in groups, and ultimately teach them to sing in two or more voices;
- to develop musical comprehension and to teach to think about the structure, form, mode, authors, tempo, size of works and to preserve memory through aesthetic pleasure, to change the outlook on the world of speech;
- to know the essence of music literacy, simple musical terms and terms in music practice and to sing in each piece of music.

The combination of education and upbringing in the lessons of music culture should be carried out in strict accordance with the principles of education, such as scientific, conscious, visual, comprehensible, sound knowledge.

In music lessons, if a teacher sets himself the goal of shaping students' musical aesthetic culture, he should keep in mind that the following key indicators are the result:

- to ensure that students' interest and enthusiasm for classical music grows;
 - to determine the creative activity and initiative of students in the process of extracurricular music lessons, the performance of classical music and its content;
 - to develop the skills of listening to music with attention and enthusiasm, to understand the beauty, kindness and beauty of works, to express their attitude to it;
 - have acquired the knowledge, skills and experience required for listening to music;
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- The influence of the art of music on the development of moral and aesthetic concepts in students, such as the pursuit of beauty, honesty, appreciation of friendship. Ability to behave in class, to form a number of qualities of musical culture, such as manners, dress. When it comes to classical music and its teaching, education and upbringing, it is important to focus on developing a healthy taste in students.

Although school life is equally important in instilling aesthetic taste in students through classical music, music lessons are especially important. That is, music lessons are an effective tool in cultivating artistic taste. The most important task in this regard is given to music teachers. It is necessary to form an artistic taste, to develop a perfect artistic imagination in each student. It is necessary to teach students to listen carefully and attentively to each studied work, to fully understand its means of expression and content, which is so habitual and plays an important role in the development of artistic taste. onaydi. In addition, the teacher should use the following basic tools to develop students' artistic taste in the teaching process:

- artistic and musical imagination;
- development of musical and aesthetic skills;
- develop listening skills;
- be able to analyze musical works, music and art;
- Improving the acquired knowledge through various musical games.

In the lessons of music culture of the general secondary education system, we have considered the works of PI Tchaikovsky to increase the level of formation of students' musical thinking and perception on the basis of the following lesson plan.

In doing so, the students tried to work out the content of Tchaikovsky's Seasons. The following educational technology was used during the lesson:

EDUCATIONAL TECHNOLOGY

Training time: 45 minutes	
Curriculum:	<ol style="list-style-type: none"> 1. The role of PI Tchaikovsky in Russian music culture 2. To get acquainted with the content of the composer's work "Seasons". 3. Technology of acquaintance with the artistic content of Tchaikovsky's opera "Eugene Onegin". 4. Theoretical analysis of classical music
<p>The purpose of the lesson: "To get acquainted with the artistic content of the works of PI Tchaikovsky". The main means of expression of music: metro-rhythm, fret, melody, understanding of harmony. Artistic image, opera, musical genre, musical-theoretical analysis, acquaintance with the artistic content and teaching the artistic and ideological content of Tchaikovsky's work.</p>	
<p>Pedagogical tasks:</p> <ol style="list-style-type: none"> 1. Introduces the definition of musical sound and its features; 2. Introduction to the artistic content of classical music (Seasons, Eugene Onegin); 3. Talk about modern music system, sound series, octave; 4. Theoretical analysis of classical music; 5. Methodical description of the comparative views of the months in Tchaikovsky's "Seasons" through music; 	<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Know the musical sound and its properties; 2. Has the ability to understand and imagine the artistic content of classical music; 3. Modern music system, know the speaker, can distinguish octaves; 4. Have the ability to theoretically analyze musical works; 5. Be able to imagine Tchaikovsky's "Seasons";
Teaching methods:	Cluster, Brainstorming, presentation.
Teaching aids:	Classroom design, whiteboard, projector, presentations, computer, handouts, visual aids, electronic materials, Tchaikovsky's music, other musical instruments.
Form of teaching:	It is best to work in small groups, in groups, and individually with each student after each small group and, if possible, after class.
Monitoring and evaluation:	Written, oral, question and answer, questionnaire, test.

In order to rationally organize the study of classical compositions, students in the field of music culture should find ways to establish proper relationships (social communication, reflection, social perception) with their peers in the group or artistic community. It is expedient to show. It provides both theoretical and practical training for students to understand and manage classical music. Psychological adaptation of emotional excitement in the formation of musical thinking and perception of students, as well as in the process of teaching and educating them, further improvement of performance skills, studying the laws of education, developing methods of quality organization of music lessons turns out.

In order to determine the understanding of the content of classical music (in the example of Tchaikovsky's works) among students, a questionnaire was conducted on the basis of the following questionnaire in grades 6a and 6b in the lessons "Music Culture". Thirty-six students took part in the survey. Students were asked to answer based on what they had learned so far. Their answers were as follows.

V. RESULTS:

The content of the education system in general secondary schools, the current level does not have sufficient opportunities to use educational technologies at the required level, ie to prepare the educational process on a technological basis. In the organization of the educational process in secondary schools on a technological basis, it is necessary to establish strong and consistent relations with higher education institutions.

Our experimental work on the research problem was carried out in three stages:

1. Preparatory (organizational) stage;
2. Implementation (practical) stage of the developed methodology;
3. Summarizing and analyzing the results (final) stage.

On the basis of the developed program we began to organize music lessons using interactive methods and to identify changes in the level of formation of students' musical-theoretical knowledge, musical culture, the world of artistic imagination. To do this, at the beginning of the experiment it was necessary to determine the students' musical-theoretical knowledge, perception of music, its description, assessment, analysis, performance skills and abilities. Criteria for determining the musical culture of students on this skill and practical performance were developed, and initially, in selected experimental and test groups (classes) tests, practical surveys and tests of students' performance (singing) skills were developed. Specific "tests" were conducted.

The results at the beginning of the experiment are shown in the table below:

1 - Table (At the beginning of the experiment)

№	The content of musical skills in acquaintance with the content of Tchaikovsky's works	Number of students			
		Experimental group 6-a to 28		Experimental group 6-b to 28	
		Positive	Negative	Positive	Negative
1	Perception of music (genre, mode, scale, character)	13	15	13	15
2	Perception of music (genre, mode, size, character) Ability to describe music (style of performance, ideological and artistic content, form)	12	16	13	15
3	Theoretical analysis	14	14	15	13
4	Artistic imagination	13	15	13	15

5	Concepts of compositional works	13	15	13	15
6	Note reading skills	13	15	14	14
7	Learn about instrumental works	13	15	14	14
8	Knowledge and concepts of classical music	12	16	14	14
9	Memory	14	14	14	14
10	Be able to interpret music terms	13	15	13	15

The results showed that in the period before the experiment - the students' musical-theoretical knowledge, skills, abilities, and, consequently, the level of formation of music culture is much lower.

After that, we began to conduct music lessons on the basis of technologies that we found acceptable in the experimental groups (classes) selected for our experimental work. First of all, we had a series of conversations about the essence of pedagogical technology, its introduction into the educational process, its application. After that, using short options of specially selected technologies for listening to music, performing musical movements, music literacy, singing activities, students are encouraged to be active in the classroom, to behave freely, to actively participate in communication (tasks, assignments). do) tried to convert. We conducted live discussions, hands-on performances, demonstrations, independent assignments, and encouraged students to participate in the implementation of advanced technologies. Students are encouraged to read additional resources on the subject, work on themselves, and actively participate in extracurricular activities.

Techniques such as listening carefully to music, answering various questions, performing, and analyzing were used.

In the course of the research, special attention was paid to strengthening students' interest in the art of music, ensuring their active participation in lessons and working on themselves.

1. Attention was paid to the fact that the applied pedagogical technologies are interesting, compact, suitable for young and individual characteristics of children.
2. In classes, we tried to organize students in small groups and in the form of competitions.
3. More "game" technologies were included.
4. Listening to samples of songs and melodies.
5. The diversity of the repertoire, the explanation of theoretical information, the performance of practical tasks, demonstrations, etc. were in the center of our attention.
6. Attempts were made to involve students in concerts at various cultural events held at the school.

Research and practical experiments have shown that students become more active and inquisitive in lessons organized using pedagogical technologies. Because it was natural that the constant question-answer, discussion, inquiry, analysis, free communication and cooperation of the teacher-student would bear fruit.

Naturally, in the early stages of this activity, students had some difficulty expressing their ideas, expressing their opinions, and defending their views. These shortcomings are the result of a lack of experience in independent thinking, the inability to apply theoretical knowledge in practice, the inability to fully express their attitudes.

During the experiments, we made sure that it is important to carefully prepare for the lessons, to define the exact purpose, objectives and content of the lessons, to prepare students for it in advance, to acquaint them with the rules of the lesson.

During the practical experiments, we decided that the basis for the organization of the educational process on the basis of pedagogical technologies can be described as follows:

✿ to ensure that all aspects of the learning process are clear and interesting in order to create a lasting interest in learning;

✿ some actions to be performed during the lesson, independent practice of students to perform tasks;

✿ advising on the content, essence, procedure of technology;

✿ Analyze and discuss the results of each session as a team.

✿ to teach students to observe the work of teachers and peers.

Thus, as a result of practical testing of the methodology, specially prepared for practical work, it was found that there was a significant change in students' knowledge, musical-theoretical preparation, thinking, observation, description, analysis of works, skills and abilities. . This change is reflected in the following table:

Students' musical-theoretical knowledge and skills in the process of music lessons with the use of educational technologies, the level of formation of musical culture (at the end of the experiment).

2 – Table

№	The content of musical skills in acquaintance with the content of Tchaikovsky's works	Number of students			
		Experimental group 6-a 28		Experimental group 6-b 28	
		Positive	Negative	Positive	Negative
1	Perception of music (genre, mode, scale, character)	16	12	13	15
2	Be able to describe music (style of performance, ideological and artistic content, form)	15	13	13	15
3	Theoretical analysis	17	11	15	13
4	Artistic imagination	14	14	13	15
5	Concepts of compositional works	14	14	13	15
6	Note reading skills	16	12	14	14
7	Learn about instrumental works	14	14	14	14
8	Knowledge and concepts of classical music	15	13	14	14
9	Memory	18	10	14	14

10	Be able to interpret music terms	16	12	13	15
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The results at the beginning and end of the experiment, the changes between positive and negative indicators were summarized and analyzed, and the level of growth of knowledge, skills and abilities of students in the experimental and control groups in music-theoretical, musical analysis detected.

We describe these final levels conditionally as a percentage. We found it appropriate to use a 100% rating system to make it easier to calculate results in the experimental and control groups.

In the course of experimental work, the results of surveys, tests, practical knowledge, skills and abilities of 56 students were analyzed, and all the results were expressed as a percentage using the mathematical-statistical method. The results are presented in tabular form as follows:

3 – Table

№	The content of musical skills in acquaintance with the content of Tchaikovsky's works	Number of students					
		E B Experimental Group 6 to 28		Control group 6-b - 28		E A Experimental Group 6 to 28	
		Positive	Negative	Positive	Negative	Positive	Negative
1	Perception of music (genre, mode, scale, character)	46.4%	54.6%	46.4%	53.6%	57.2%	42.8%
2	Be able to describe music (ideological artistic content, form)	42.8%	57.2%	46.4%	53.6%	53.6%	46.4%
3	Theoretical analysis	50%	50%	53.6%	46.4%	60.7%	39.3%
4	Artistic imagination	46.4%	53.6%	53.6%	46.4%	50%	50%
5	Concepts of compositional works	46.4%	53.6%	46.4%	53.6%	50%	50%
6	Note reading skills	46.4%	53.6%	50%	50%	57.2%	48.8%
7	Learn about instrumental words	46.4%	53.6%	50%	50%	50%	50%
8	Knowledge and concepts of classical music	42.8%	57.2%	50%	50%	53.6%	46.4%
9	Memory	50%	50%	50%	50%	64.3%	35.7%
10	Be able to interpret music terms	46.4%	53.6%	46.4%	53.6%	53.6%	46.4%

Note: (E.B - before the experiment, E.A - after the experiment)

In the table below, as a result of our research, I will be able to see the general phase indicators of 10 musical skills in acquaintance with the content of Tchaikovsky's works. The following table compares the arithmetic value and variance of the results:

4-Table

Outcomes of the experimental group's research skills			
Before the study		After the study	
Positive	Negative	Positive	Negative
46.4%	54.2%	55.02%	44.98%

The indicators in Table 4 show that our research work has been highly effective. Observations and test results As a result of introducing students to the content and essence of Tchaikovsky's works in music culture classes, their musical knowledge increased by 8.6% and decreased by 9.22%. we can see.

VI. CONCLUSION

The future of any society depends on its educational status, the structure and essence of the new education system, its deep enlightenment culture. After all, only the level of education is the only factor that determines the future of society, the state and the nation, and determines its prestige in the world. With its status and content, it is an irreplaceable value.

Uzbekistan has recognized this fact as the prospect of its own path of independent development. Emphasis was placed on enriching the world with modern advanced teaching methods by further strengthening the foundations of our national, enlightenment traditions, harmonizing them with modern requirements, the basis of radical changes in all spheres of society. This, in turn, requires strengthening the material, technical and information base of the education system, providing the educational process with high quality textbooks and advanced pedagogical technologies.

At present, there are different opinions, views and approaches to teaching on the basis of advanced pedagogical technologies. This is also not accidental, of course. An important task of the teacher is to constantly teach to establish teaching on the basis of modern, advanced pedagogical technology, to create areas of the educational process that are understandable and interesting for students. [13]

The study of theoretical and methodological sources, the current situation in the lessons of music culture, the use of pedagogical technologies in them, and finally the results of experimental work showed that the students are particularly interested in the work of classical composers. Ensuring their active participation in the acquaintance with the works of Tchaikovsky through various advanced pedagogical technologies, thereby forming their musical-theoretical, practical skills, knowledge, abilities has a great positive impact on the quality and effectiveness of education.

Research aimed at the formation of students' musical-theoretical knowledge, practical performance skills and abilities on the basis of the organization of lessons using advanced pedagogical technologies in the lessons of "music culture" in general secondary schools, the effectiveness of practical work It is explained by the concluding remarks.

Music culture plays an important role in the spiritual life of human society. Because music evokes good feelings in a person's heart, encourages him to do good deeds. The 19th century marked the beginning of a new era in the history of Russian music culture, a time when new forms and genres were emerging. The process of their formation has spread to different European countries, different national cultures. The importance of the world-famous work of P.I. Tchaikovsky in the Russian musical culture of the XIX century is enormous. Tchaikovsky's work enriched Russian musical culture with major musical works such as sonatas, quartets, operas, and symphonies.

In conclusion, the results of our research suggest that it is important to get acquainted with Tchaikovsky's work in the development of students' artistic imagination, in the formation of their musical abilities, knowledge and skills. Tchaikovsky's works, one of the masterpieces of classical music culture, have a significant impact on human psychology. In turn, the influence of the composer's works on the future development of students, their ability to think, the expansion of the world of imagination is very large. That is why we have linked this research to Tchaikovsky's work. In general, it should be noted that the study of Tchaikovsky's works has a positive effect on the development of musical culture of students.

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