

EDUCATIONAL FEATURES OF LEARNING UZBEK CLASSICAL MUSIC WORKS

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Abstract. *The article considers that today's urgent task is to use the socio-economic, historical, spiritual life of our people, their life-spheres, as well as more effective use of universal ideas in the education of the younger generation.*

Key words: *Folk musical heritage, cultural, educational, general education, classical, makam, epic poem, "mass culture".*

ПЕДАГОГИЧЕСКИЕ ОСОБЕННОСТИ ИЗУЧЕНИЯ УЗБЕКСКИХ КЛАССИЧЕСКИХ МУЗЫКАЛЬНЫХ ПРОИЗВЕДЕНИЙ

Аннотация. *В статье рассматривается актуальная задача сегодняшнего дня - использовать социально-экономическую, историческую, духовную жизнь наших людей, их жизненные сферы, а также более эффективно использовать универсальные идеи в воспитании подрастающего поколения.*

Ключевые слова: *народное музыкальное наследие, культурное, образовательное, общее образование, классика, маком, эпическая поэма, «массовая культура».*

Among the types and directions of literature, culture and art, the art of music is of great importance in developing the ability of the young generation to show a deep perception of the beauties of life and art, aesthetic sense and artistic taste. That is why pedagogic scientists, who made a great contribution to the science of pedagogy, theory and practice of education, paid special attention to science, literature, art types that acquire aesthetic content and essence in the system of knowledge given to the young generation. They based educational and educational activities related to aesthetic education on effective influence on personal development based on life examples and scientific research.

Today, the President of our republic Sh. Mirziyoyev's "Measures for Further Development of Uzbek National Status Art" (November 17, 2017) and "The Concept of Further Development of National Culture in the Republic of Uzbekistan" "On approval" (November 28, 2018) decisions are important. The task of further improving the study of the national and cultural heritage of our people is, first of all, to raise the young generation to be spiritually mature and physically fit, and to instill in them patriotism, love and appreciation of our national values and traditions, to study them with love and a sense of pride. serves for perfection¹.

After all, the feeling of respecting and honoring national values is a sacred and noble feeling. His ideological, artistic and aesthetic expression has left his indelible mark in many forms of art, such as music folklore, classical and status art, and folk epics, which are combined in a huge collection called the heritage of folk music. Using them for educational and educational purposes is of positive importance in enriching and strengthening the national content of education.

It should be recognized that the rich and unique musical heritage of the Uzbek people includes folk songs, epics, classic (status) tunes and chants. Folk songs differ in that they are

composed mostly of folk oral works and poems of poets who lived and created in different eras, and classical songs are mainly composed of ghazals belonging to classical poetry. The spiritual and aesthetic ideas in their content, with their artistic and emotional impact, arouse noble feelings in the hearts of people and encourage them to live with the desire for beauty.

After all, at the core of spiritual-ethical, artistic-aesthetic, cultural-enlightenment education, through the harmony of universal and national values, the young generation, the creators of our future, will be perfect in all aspects, that is, with high spirituality, national consciousness, thinking, culture, worldview and artistic taste formation.¹

That is why, from the first stages of the formation of national-musical education, priority was given to the heritage of folk music at all levels of education, modern composers, brother, foreign works along with Uzbek folk and epic songs are included in textbooks and programs. , examples of Uzbek classics, status, local musical styles and brief knowledge and information about them were given ample space.

In the process of observing music culture lessons in general education schools, organizing lessons on the topic of Uzbek classical music, giving students the necessary knowledge and understanding of the basics of practical performance while listening, analyzing, learning and performing classical music works. shows that it is necessary to act on the basis of specific pedagogical approaches. It is the fact that the necessary scientific and methodical recommendations have not been developed and some existing experiences have not been popularized in working with classical music works. Based on this, we found it necessary to express our opinions on the unique organizational and methodological features of the pedagogical activity aimed at teaching classical music works to students in the music culture classes of general education schools.

In the 5th-7th grades of general education schools, more attention is paid to attracting students to listening, analyzing, independent work on additional resources than singing musical works. This situation is also related to the fact that students are experiencing the process of physiological and psychological changes. Uzbek classical music works require relatively high performance skills and certain experience. Complex measures (methods), the development of the melody, the wide range, the singing techniques specific to national singing (sound generation, use, moaning, muochirim, decoration) also require certain performance skills. In this case, one of the most effective methods is to listen to the recordings of the music teacher's recommended samples performed by skilled musicians, singers, creative teams (in radio and television studios), and then to compare the versions of them performed using notation. is considered. Teaching classical songs to the students' voice and singing capabilities, not too complicated, light, cheerful, danceable samples requires great skill, responsibility, and creative preparation from the teacher. In this process, the skills of using the voice in the national tone and style and the incomplete formation of the singing voice (characteristics of the children's voice) also have an effect.

The general performance level of the class team is one of the important factors in the selection of classic works. When choosing classic works, the teacher should not work with the idea

¹ Mirziyoyev Sh. From national revival to national rise, T.: Uzbekistan, 2020.

that we must study the works included in the program, but should work taking into account the highlighted aspects. will be.

Comparison of classic works with modern and works belonging to composer's works, to feel the different aspects of sounds and sounds when they are performed on national musical instruments (tanbur, sato, dutor, gijjak, nay, rubob) or piano, accordion, Knowing the opinions of the students about the nature of the words of the instrument in accordance with the nationality and the nature of the classical work or, on the contrary, creating a negative impression, has a positive effect on the formation of the skills of evaluating musical works.²

It is known that a live performance is always distinguished by its artistic and emotional impact and attracts the attention of the audience more. Therefore, the live performance of classic works by the teacher has a special place in increasing his artistic and aesthetic influence. This requires the music teacher to thoroughly prepare for each lesson and constantly improve his musicianship and singing skills. Perfect performance and classical features of the work, meaningful discussion about the ideological-artistic content of the song text, musical-artistic analysis arouse good feelings in the hearts of the students and have a strong influence on the formation of stable interest and love for our national music.

According to his nature, man always strives for beauty. Educating a person who lives with the desire for beauty from a young age according to the laws of beauty, teaching them to feel and appreciate beauty, to express their attitude, to realize their talent for creating beauty. five goals and tasks of aesthetic education to create an opportunity to come out.

National refinement and national morality, national ethics are important and significant in the development of the spiritual and educational life of the Uzbek people, our republic, aesthetic and moral education is also important for the development of moral and moral maturity of young people, deepening of national values. it is an invaluable tool in developing as a feeling person.

Therefore, effective and appropriate use of spiritual and aesthetic traditions, national values, and national musical heritage plays an important role in the successful fulfillment of the social order placed before education today. Today, through various technical means (internet networks, telephone), "dances" that express lewdness and shamelessness with a dry tone, noisy, loud, crying moans are entering the lives of young people under the guise of "popular culture". As a result of the "internationalization" of singing (imitation of music of other nations, conversion to Uzbek, use of melody, clips "decorated" with actions and actions) It is a pity that the art of their mothers, which has performance styles, is being replaced by the tendency to be interested in fake, light-hearted melodies. All this is important today in all stages of education, especially in secondary schools, to respect national and spiritual values, to appreciate them, to learn them, and to inculcate them in their spiritual consciousness and thinking. becomes important.

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