



NATIONAL MUSICAL HERITAGE AND ITS ROLE IN YOUTH EDUCATION

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Annotation:

Uzbekistan has a great musical history and heritage. It is an important task to influence the education of young people through this heritage. Through musical education, not only educational goals can be achieved, but also aesthetic goals can be achieved.

Keywords: melody, folk songs of Uzbek music, rhythm, method, education, spiritual and moral education, aesthetic education, music culture lesson.

INTRODUCTION

A number of works are being carried out in order to establish a legal society based on national and universal values. For example, the problem of inculcating the ideas of the national independence ideology into the content of the educational process, providing students with aesthetic education through the means of national values, traditions and centuries-old musical heritage is gaining special relevance. Many decrees and decrees of our country have been signed in order to improve the musical talent and culture of the young generation, to familiarize them with the beautiful examples of folk art, and to study with love the masterpieces of maqam art. The creation of such opportunities, first of all, instills in children a love for music and art, and forms knowledge, skills and abilities such as playing instruments and performing. Secondly, on the basis of the art of music, it implements the spiritual and moral culture of the student's personality, the education of national pride and patriotism. Develops creative skills, sophistication and artistic taste, expands the level of thinking. It confirms once again that art and literature are the memory of the human heart. Thirdly, the art of music has a strong influence on the development of our modern generation in the spirit of high spirituality. It should be noted separately that since the first years of independence, special importance has been attached to the wide development of folk art and musical art in our country. In particular, the preservation and study of our classical musical heritage, folklore songs, and their smooth transmission to the younger generation has risen to the level of state policy [2].





MATERIALS AND METHODS

As a result, prestigious international music conferences. On the initiative of President Sh.M.Mirziyoev, the historical and prestigious "International Charity Art Festival" was held in the city of Termiz on April 5-10, 2019, the traditional International Open Festival "Boysun Spring" was held in the Boysun district on April 28-29, 2019, " It should be noted that since 2018, the international folklore festival "Nurli navolar" has been held in Nurato district. In Uzbek folklore studies, songology is a separate branch, which is based on three directions: the first is recording and collecting folk songs; the second - reading, publishing; the third is to analyze from a scientific and aesthetic point of view. Judging from this point of view, collecting Uzbek folk songs and publishing them in books or some books has a long history. It is worth noting that the work of continuously recording Uzbek folk songs for scientific purposes actually took off in the 20s of the 20th century. Until now, as a result of the folklore expeditions conducted in different regions of our republic, many folk songs have been recorded, and collections based on the collected materials have been published. Research and publication of Uzbek folk songs are currently being carried out by many of our research scholars.

RESULTS AND DISCUSSION

Teaching Uzbek folk songs is one of the leading means of getting people interested in music. People's tunes and songs will quickly become familiar to them with the content of their character [4].

A person's musical hearing skills are formed through the song "Alla", and then caresses and ovumchoks are actively improved with the help of folk songs. Later, when the child learns to speak, he acquires performance skills and continuously develops his musical imagination. It can be seen that folk songs serve as the main foundation for the formation and development of musical knowledge in a person.

Songs, which are considered as an ancient, popular, traditional type of folk poetry, are a constant companion of man, humanity, help him in his spiritual life, and serve as an artistic part that ensures the uniqueness of various ceremonies. Because Uzbek folk songs, composed of various genres and united within the framework of a single integrated system, conditioned by various sodas of the social life, have a special weighty place and scientific value. They captivate everyone with their unique artistry, meaningfulness, melodiousness, impressiveness, attractiveness and educational-aesthetic value. In folk songs, a person's spiritual world, inner experiences, happy and unhappy events in his life, sorrows and joys, labor pains, love sufferings are embodied in clear artistic images through feelings [3].





Of course, although the types of art discovered by mankind have a certain form and content, they essentially have a single point. When it comes to singing, especially when it comes to a particular performance or music of a national tradition, we can be sure that it has been developed based on the analysis of nature. This phenomenon is considered a common characteristic of the beginning of the singing not only of Turkic peoples, but also of all Jadon peoples. After all, it is known that all human heart's sorrows, heart's laments, faith and belief have taken their artistic model from imitation of nature. The main signs and methods of performing folk songs. The role of theme and text in the performance of folk songs. Folk songs are one of the most popular genres of folklore (oral artistic creativity), and they occupy an important place in both traditional performance and modern performance. The same can be said about their creativity.

Folk songs are a mirror of the people's heart and a mirror of the era. In them, along with the people's dreams and feelings, the most pressing issues in life are reflected. Among the Uzbek people, there are proverbs that say that a person who burns becomes a singer, a person who falls in love becomes a singer, or a singer who falls in love becomes a singer when he burns. So, when striving for a goal, in the process of struggle to achieve it, in order to overcome it in times of sadness, to ease labor, to overcome fatigue, and to express joy and happiness, they create songs and sing them. Songs created on different topics in different eras are the fruit of their time and are also a historical monument of the distant past.

If we are teaching folklore songs to young people, first of all, we should tell about its content, style of performance, which local style is typical, because the music of folklore songs inherited from our fathers and grandfathers is considered an important factor in educating young people through its performance. Because: to stabilize the students' attention and activity in the course of the lesson, to achieve the sequence, consistency and continuity of the work carried out in each activity, to monitor the students' attention and attitude to the lesson in general, to identify the shortcomings, to determine ways to eliminate them, to separate the performance of some students observation and individual work with them effectively affects the development of students' self-control, self-performance, self-assessment, self-study, and the ability to pay attention to the teacher's instructions. In school music education, the development of students' musical perception is an important didactic task. According to psychological scientists, the following elements of musical intuition, in turn, have a positive effect on the formation of a whole set of musical abilities:

- sensing the loudness of sounds;
- sense of tone;





- sensing and feeling timbre and rhythm;
- harmonic perception;
- polyphonic perception;
- internal perception;

CONCLUSION

In music lessons, when learning examples of folk music heritage, understanding, sensing, perceiving the ideological content of songs and utterances and corresponding melodic structure, the sonority of text and melody, feeling national laments, hums, climaxes in the artistic performance after learning the song, belonging to the styles specific to each oasis. expression of subtle aspects as criteria for determining pedagogical requirements and tasks for learning national musical works guarantees the quality and effectiveness of musical education.

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