



ISSUES OF USE OF UZBEK TRADITIONAL MUSIC CULTURE IN THE EDUCATIONAL PROCESS

M.I.Ergashev-Andijan State University Department of Music Education
senior teacher

Annotation: The article focuses on current issues of Uzbek traditional music culture and its use in the educational process.

Keywords: traditional music, music culture, education, upbringing, music performance, art, musician, singer, teacher-student.

The art of music has long been one of the arts that makes a worthy contribution to the education of the perfect man. His tones can influence the most delicate feelings of the human heart. The diversity of folk instruments, the clarity of their sounds, their unique charm and melody attract young people to the art of music.

It is no exaggeration to say that Uzbek music culture has developed since ancient times. In connection with the implementation of the "Action Strategy for the five priority areas of development of the Republic of Uzbekistan in 2017-2021", today the country is experiencing a process of innovative development. In this process, measures are being taken to develop the cultural sphere at a new stage.

In this regard, it should be noted that the following practical work was carried out in 2016-2018:

first, a significant strengthening of the material and technical base of cultural and art institutions;

secondly, the implementation of comprehensive measures to support the industry (housing for theater actors; the first is the full payment of pensions to retirees working in the field of culture);



thirdly, the establishment of the Ilhom Public Fund for Support of Artists of Uzbekistan, the Fund for the Development of Culture and Arts under the Ministry of Culture of the Republic of Uzbekistan, the Association of Composers and Composers of Uzbekistan, the Fergana branch of the Uzbek State Institute of Arts and Culture (Kokand);

fourth, the creation of a system for the preservation and development of unique examples of Uzbek classical and musical art, their unique schools, and traditions;

fifth, the establishment of the Uzbek National Research and Practice Center for Maqom Art and the Maqom Museum (in Shakhrisabz), and the holding of the International Maqom Art Festival every two years.

This work, carried out in a short period, has set the direction for the development of the cultural sphere on a new basis. In this regard, the "Concept of further development of national culture in the Republic of Uzbekistan in 2019-2021" is a comprehensive program of work in the field of culture. It should be noted that as a result of the Concept, from 2021, the next "Road Map" will be developed and implemented. In this regard, we have a medium- and long-term comprehensive program in the field of culture of the state in connection with the Concept.

In accordance with the tasks and requirements set forth in paragraph 4 of the Action Strategy for the five priority areas of development of Uzbekistan for 2017-2021, ie the development of education and science in the priority areas of social development, approved by the decree of President Shavkat Miromonovich Mirziyoyev dated February 7, 2017, 17 The resolution "On measures to further develop the art of the Uzbek national maqom" signed in November 2006 is of great importance in educational work, especially in educating today's youth with a fully developed, strong intellectual potential.



The First President of the Republic of Uzbekistan said: "Our goal is for our children to penetrate deeper into the world of world art, to understand its secrets, the immortal heritage of great musicians - Beethoven, Chopin, Mozart, to grow into highly cultured people." they were.

Reforming the education system in Uzbekistan is one of the most important achievements of the independence period. The Law on Education and the National Training Program are bearing fruit today. The fact that the education system created in our country today is recognized by many foreign countries, and its models are taken and put into practice, testifies to the fact that the education system created in our country is recognized worldwide.

In particular, the role of Uzbek folk instruments in educating young people in the art of music performance is invaluable. At the same time, young people will get acquainted with the art of music performance by performing world classics and Uzbek folk songs on Uzbek folk instruments passed down to us from our ancestors and will feel the diversity of Uzbek folk instruments. The art of instrumental performance also requires a lot of work and attention from the musician. Also, to master the art of instrumental performance, each musician must first master the art of musical performance from children's music and art schools.

Logically continue the work on the construction and territorial placement of children's music and art schools, the formation of an integrated system of general secondary education of the younger generation and their comprehensive spiritual and moral education, the wider disclosure of children's creative potential, music and A state program has been developed to create the necessary conditions for a deeper understanding of other types of art and to inspire a love for them, to study the heritage of world art in the field of music and fine arts. Taking advantage of such conditions, teachers will have to provide young people with the skills to perform our national songs and world classical music



on musical instruments, using world standards, so that they can acquire the skills to perform on musical instruments.

Our ancestors had a rich experience in teaching science to young people based on the traditions of "Master-Apprentice". However, the lack of use of the rich musical heritage and experience left by our ancestors in recent years, today requires an in-depth study of the "teacher-student tradition." At the same time, one of the urgent tasks is to continue the tradition of teacher-student in each field and to work on the development of teacher-student schools. In addition, the spiritual heritage of our ancestors on "Teacher-student traditions", in-depth study of national traditions and values, research on a scientific basis, systematization and on this basis to create new programs, textbooks, manuals in accordance with the education system. is a more important task.

“From ancient times, every craft has been considered sacred and has been revered. Our ancestors developed a special etiquette for teachers and students, special rules of law, and strictly adhered to these rules. Both the teacher and the student had responsibilities”. The teacher must be able to teach complex knowledge to his students in an easy way, have the ability to concentrate and manage students' thoughts, gain prestige among students with his strong will, and be an example to students with his knowledge, manners and communication etiquette. It is necessary to be able to inspire initiative, creativity, the ability to direct the student to the faith, active life processes. Teachers of the art of music performance, as well as teachers of other fields, must have universal qualities, have moral qualities, be spiritually rich, mature, and have a highly developed professional skills - educator, psychologist.

At the same time, one of the urgent tasks is to continue the tradition of teacher-student in each field and to work on the development of teacher-student schools. In traditional and folk singing, our ancestors have a rich experience in teaching science to young people on the basis of the traditions of "Master-



Apprentice". "It is known that Uzbek traditional music consists of two directions from the past, that is, emerging from each other, complementing each other, as well as having their own characteristics and qualities. One is the folklore of music associated with the criterion of life, and the other is the direction of classical music, which is filled with the creative thinking of this living process. On the path of formation and development, both directions had their own internal laws, form of form, style of work, position, place, time, traditions of execution, and so on. Just as both directions have aspects related to national traditions that are considered common, there are also specific aspects that express styles specific to their direction. However, there are many aspects of creativity that need to be taken into account in terms of creative criteria, performance traditions and interpretation." The influence of both traditional and folk singing is of particular importance here. Because music is a social and spiritual phenomenon that is constantly encountered in our daily lives.

The theory and practice of music education and upbringing are closely linked to our entire culture. As in other areas of human culture, important features and laws are vividly manifested in music in the process of studying its stages of evolution.

In the Middle Ages, only in the classics of classical art such a magnificent system as "Twelve maqoms", Bukhara and Khorezm maqoms, Fergana-Tashkent maqoms, traditional performance and trumpet ways, folk composition, epic poetry as sources of our musical culture. has been enjoying. "The devotion and deep love for the professions of famous musicians and singers of their time played an important role in the transmission of our unique folk melodies and songs, traditional musical culture, passed down from generation to generation through the "teacher-student traditions". There are also 3 local styles in the art of Uzbek music performance, which are named as follows:

1. Samarkand - Bukhara style of performance.



2. Khorezm style of performance.
3. Fergana - Tashkent style of performance.

Each local style has its own performance paths and performance characteristics. Each regional style has a rich musical heritage and performance traditions of Uzbek traditional music culture and musical performance traditions dating back to the distant past. "Each direction has its own style, rules and forms in terms of form and performance. Among them, the traditional direction, formed within the framework of classical features and reflecting the most perfect traditions, is an example with all its features, prestige and potential.

The art of traditional and folk singing serves to perceive and enjoy the aesthetic feeling - the beauty of nature, social phenomena and human behavior. Creates pleasant experiences in a person.

In the Uzbek traditional music culture, the art of traditional and folk singing is widely developed, and the melodies and melodies are distinguished by their nationality. Many examples of works created in the art of traditional and folk singing were created depending on the working and living conditions as well as each ceremony.

A spiritually mature teacher is characterized by kindness, benevolence, self-discipline, spiritual upbringing. One of the most important conditions of a spiritually mature teacher is to have an effective and powerful speech, to be able to control the feelings and thoughts of the student; secondly, to contribute to the enrichment of the spiritual world of the student, the improvement of his behavior and manners; and third, to be able to arouse interest in any student with his knowledge.

In the works of singer, musicians and composers who are masters of their profession, the living musical traditions are based on three basic principles as any activity: listener, performer and creator. It is on the basis of these three principles that the common process of the art of music emerges.



In the Uzbek traditional music culture, it is difficult to define the norms of creative activity with performance. Because a singer or a musician has the status of a Master only when he reaches a certain level in mastering the secrets of his profession. It is these truly master singers and musicians who are able to raise Uzbek music to a high level of art.

Conclusion

Speaking about the importance of teacher-disciple spirituality in the upbringing of a spiritually mature generation, it should be noted that music has arousing properties such as beauty, glory, upliftment, depression, sadness, sadness, through which it affects human spirituality. In particular, it helps young artists to realize their abilities and talents and adapt to life. The Uzbek traditional music culture reflects the aspirations of the Uzbek people, high spiritual and moral norms, as well as the principles of folk pedagogy.

This situation requires the choice of Uzbek traditional music culture as a means of spiritual education of young people. It is very important to solve the problem of using Uzbek traditional music culture in educating the next generation. Therefore, the basic principles of educating future young artists through listening to folk music and teacher-student traditions are always necessary. An important aspect of these principles is the selection of works of folk music, the consistent definition of forms and methods of their use in the spiritual education of young people.

Professionalism in Uzbek music dates back to ancient times. The high performance skills, nationalism and teacher-student relations, developed and formed by our ancestors over the centuries, are clearly reflected in the Uzbek traditional music culture.

Preservation and development of the Uzbek national musical heritage is one of the most effective ways to pass on our musical heritage, Uzbek musical art to future generations. Because this school is an important guarantee for the



development of performance among young people and increase their activity. This will be important in their future activities to get acquainted with the heritage of Uzbek folk songs and world classics, to take advantage of the diversity of folk instruments.

REFERENCES:

1. <http://lex.uz/docs/> Resolution of the President of the Republic of Uzbekistan dated November 28, 2018 No PP-4038 "On approval of the Concept of further development of national culture in the Republic of Uzbekistan".
2. "Xalq so'zi" newspaper, November 29, 2018 issue.
3. Resolution of the President of the Republic of Uzbekistan dated November 17, 2017 No PP-3391 "On measures to further develop the art of the Uzbek national maqom."
4. Karimov I.A. "Serving for the happiness and great future of our motherland is the highest happiness" - T., "Uzbekistan", 2015, pages 250-251.
5. H.Yuldashev. S.Bulatov. "Teacher and student etiquette" Tashkent. Uzbekistan 2005, p. 98
6. Abdullaev.R. "Uzbek classical music" Tashkent. New Edition, 2008. Pages 8-9
7. S. Mannopov. "Uzbek folk music culture". Tashkent. The New Generation, 2004, p
8. S.Begmatov. "The art of memory" Tashkent. Editorial and publishing department of the State Conservatory of Uzbekistan 2007. Page 4