

**БУХАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
ЧЕЛЯБИНСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ  
КУЛЬТУРЫ**



**Музыкальное искусство  
и образование:  
традиции и инновации**

**2019**

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**Редакционная коллегия:**

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Предназначен для ученых, преподавателей вузов, практических работников учреждений социально-культурной сферы, студентов средних специальных и высших учебных заведений.

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## THE ROLE OF NATIONAL MUSIC HERITAGE IN DETERMINING THE FUTURE AND PERSPECTIVES OF OUR NATION

Murodov M. Samarkand State University, senior teacher  
Abdukarimova Elnoza. Jizzakh state pedagogical institute, teacher

**Annotation:** The article discusses the national musical heritage, its role in personal development, and the pedagogical and methodological factors of further improvement of their use in the education system today.

**Key words:** elementary school, music, education, upbringing, classic, maqom, complex-Scale, rithm, performance, repertoire analysis.

Special attention is paid to the continuous improvement of the study of historical, national and spiritual values in the context of wide-ranging reforms in the education-training system, that determine the future and perspectives of society, including socio-economic, cultural and educational changes. In this regard, while upbringing the younger generation, paying close attention to history, culture, art of the country in which he was born, and especially to the rich and unique spirit of the people, the desires, the socio-political changes of a particular period, folk, classical and maqam songs, which are vivid reflections of national customs and traditions— it assigned the responsibility of revitalizing practical work to specialists, educators and teachers in this field.

Decision “On measures for the further development of Uzbek national art maqam” (November 17, 2017) and “On approval of the concept of further development of national culture in the Republic of Uzbekistan” of the President of the Republic of Uzbekistan emphasize further improvement of the study of the national cultural heritage of our people. Despite the fact that developing in the minds of young people a sense of respect for national values, their appreciation and interest in learning is included in sacred and noble duties. The national musical heritage, educational, impressive works that had aesthetic expression in its ideological and artistic meaning played an important role in enriching and strengthening the national context of education.

Currently, improving the scope of using national and musical heritage and cultural values at all levels of the education system in accordance with modern requirements - this requires a systematic approach to work with a clear goal.

Prior role is given to the study of the examples of folk music heritage in textbooks and programs of music culture of secondary education schools. In textbooks and programs, along with the works of contemporary composers, there are given a wide place to fraternal peoples, foreign composers, folk and poetry songs of the Uzbek people, as well as classical and maqam songs, a brief knowledge and understanding of them.

In comprehensive schools, while in the process of watching music culture lessons, serious problems were identified with the rational use of specific pedagogical approaches and methods, in organization of classes on Uzbek classics and maqams, let pupils hear classical and maqam works, analysis, studying and performing some samples that are appropriate for students, in giving the necessary knowledge and insights about its practical methods, features of traditionality.

Lack or absence of required scientific and methodological recommendations for working (listening, analyzing, learning, singing) with works that are the product of sophisticated creations such as classical and maqam, lack of popularization of existing experiences and most importantly insufficient work to prepare pupils for professional work on classical and maqam performance, in the system of higher pedagogical education aimed at preparing music teachers is one of them. Based on the results of monitoring and analysis, we found it necessary to make some comments on the specific organizational and methodological features of pedagogical activity aimed at teaching pupils of classical and maqam models, in music culture classes at comprehensive schools.

In 5-7 grades of comprehensive schools, more emphasis is placed on listening, analyzing and working on additional resources than singing musical works. This is also due to the fact that pupils undergo a process of young physiological and psychological changes. Uzbek classical works require training in relatively high performing skills and, to some extent, in performing skills in music theory. Complex dimensions, methods, the developmental nature of the music, and the style of national singing (making sound, use, mourn, decorations) require certain performing skills. Here, listen to the records of samples, performed by skilled musicians, singers, and creative teams, recommended by music teachers. After that, one of the most effective ways is to draw pupil's attention to the comparison of options played by a note, performed by them. Selection and teaching of classical songs with light, fun, dancer patterns that are appropriate for pupil's voice and singing ability, itself also requires a great deal of skill and responsibility from a teacher and creative training. In this process, pupil's use of voice in the national tone and style and the incomplete formation of the singing voice are also influenced.

When choosing classical works, it is important to consider the overall performance level of the teacher class team. At this point, the teacher should not think that we should study the works included in the program, but in view of the above, it is best to use the free repertoire option.

Comparison of classical works with contemporary and compositional works, to feel the differences in the sounds and voices played by them on the national musical instruments (tanbur, sato, dutor, tube) or in piano and accordion, the harmonization of musical instruments with the character of national classical masterpieces, or, conversely, knowing what students think about the adverse nature of the reaction, will have a positive impact on the development of musical skills and musical artistic taste in them.

It is well known that live performances are always characterized by their artistic emotional responsiveness and attracting the attention of the audience to themselves. Thus, the live performance of a classical masterpiece by the teacher also plays a significant role in enhancing its artistic aesthetic effect. This requires the teacher of music to carefully prepare for each lesson, constantly improving his or her music and singing skills. Excellent performance and classical features of the work, the conversation about the ideological and artistic content of the song, the artistic analysis of music inspire good feelings in the hearts of pupils and have a strong influence on the formation of a lasting interest and love for our national music.

#### **References:**

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#### **INTERETHNIC HARMONY AND MUSIC.**

**Boltaev Baxtiyor Rustamovich**

**Samarkand State University, senior teacher**

**Annotation:** This article presents the ideas of inter-ethnic harmony, which is one of the global issues today. It also explains how music plays a role in the education of children during their school years, and the importance of music lessons in this regard.

**Keywords:** nation, values, interethnic harmony, people, nation

The idea of inter-ethnic harmony is a universal value that determines the national development of regions and states where different peoples live together, and serves as a

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