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VISION

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OPPORTUNITIES FOR YOUNG PEOPLE TO USE FOLK MUSIC IN THEIR ARTISTIC AND AESTHETIC DEVELOPMENT

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ABSTRACT

The education of music is rather different and complex than other field of teaching. It plays an essential role in youth. This article discusses about opportunities for young people to use folk music in their artistic and aesthetic development. The task of educating a harmoniously developed generation is to acquaint students at all stages of education with the national musical heritage of our people, thereby forming and developing a sense of national identity; a conscious attitude to national values serves as an invaluable tool in cultivating a sense of learning, appreciating, nurturing, and inheriting them. Therefore, purposeful and systematic acquaintance of young people with the national musical heritage of our people and their inculcation in their spirituality poses certain tasks for teachers and educators working in the field of music education today.

KEYWORDS: *Independence, Education Of Music, Munojot, "Dilkhuroj", "Tanovor", "Lazgi", "Bayot", "Dugoh", "Ushshak", Makom, Systematic Acquaintance.*

INTRODUCTION

From the first days of independence of the Republic of Uzbekistan, attention has been paid at the level of state policy to the restoration of national and cultural heritage and the formation of national and spiritual thinking of people, especially young people, through its educational opportunities. Accordingly, as in all spheres of socio-cultural life of society, the content of music education and upbringing at all levels of education has been radically renewed. The rich musical heritage of the Uzbek people is one of the most influential and valuable factors in educating a harmoniously developed generation in the spirit of national ideas and ideology, reflecting the spirit, history, unique way of life, customs and traditions, aspirations, as well as the most advanced ideas of folk pedagogy.

President Islam Karimov said about the national cultural heritage and the importance of the ideas embodied in them in the development of society and the individual: "This treasure gives man stability in life, his views not only allow him to make a living on the path to wealth, he survives in times of tragedy, and strengthens the will in times of material hardship" [1, p. 43].

THE MAIN FINDINGS AND RESULTS

The task of educating a harmoniously developed generation is to acquaint students at all stages of education with the national musical heritage of our people, thereby forming and developing a sense of national identity; a conscious attitude to national values serves as an invaluable tool in cultivating a sense of learning, appreciating, nurturing, and inheriting them. Therefore, purposeful and systematic acquaintance of young people with the national musical heritage of our people and their inculcation in their spirituality poses certain tasks for teachers and educators working in the field of music education today. Among such tasks is to give priority to the study of Uzbek folk music heritage in music education, to improve the content of training future teachers in higher music education in the disciplines of "Traditional folk music and the basics of status" and "Uzbek classical singing", to teach the younger generation to sing and perform national melodies, to distinguish their forms of performance, traditions, specific local styles; deep understanding of the content of the works, light shallowness, shallowness of the art entering under the influence of foreign "popular music", dirt, the formation of immunity against music that promotes obscenity.

As noted by President Islam Karimov, "If a person's ears become accustomed to light, dull tones, it is possible that his artistic taste, musical culture will gradually decline, and his spiritual world will be occupied by false notions. In the end, it will be difficult for such a person to accept the unique masterpieces of our national heritage, such as Shashmakom, as well as the works of world-renowned composers such as Mozart, Beethoven, Bach and Tchaikovsky" [2, p. 43].

Our observations in secondary schools also confirmed how vital and valid the above points are. The questions asked to a number of secondary school students asked the majority of students about the most rare and classic examples of Uzbek national heritage – "Munojot", "Dilkhilroj", "Tanovor", "Lazgi", "Bayot", "Dugoh", "Ushshak". He showed that his perceptions and perceptions about "Segohs", "Suvoras", and "Tanovors" were extremely unsatisfactory, and that his answers about their interest in listening and learning were sad. The main reason for this is that the qualifications of teachers responsible for music education on the heritage of folk music are not at the level of "State Educational Standards" and the theoretical knowledge and practical performance skills are not at the expected level. This shows, first of all, the need to improve the national basis for teaching music in higher education, in particular, to train personnel with deep theoretical, practical knowledge and skills in the field of folklore, classical and *makom* of the Uzbek national musical heritage.

It is known that the folklore of folk music is based on the oral tradition of the people or the work of poets, and the classical and *makom* songs are mainly based on the works of classical literature. Poetic texts, on the other hand, embody high human noble ideas, inspiring thoughts and views that lead people to perfection, and beautiful feelings. The harmony of musical tones in accordance with the text of classical and a *makom* song, which is an example of high creativity, becomes a powerful educational tool with a strong, unique and very attractive effect on the feelings of the listener. Wonderful poetic verses, enchanted by magical tones, evoke feelings of goodness and beauty in the human heart. It should be noted that folk songs (belonging to

folklore) have a musical taste, which can be accepted (sung, listened to, evaluated) by all, regardless of the level of perception. However, in order to understand, appreciate, appreciate, feel, react to, and finally perform Uzbek classical and *makom* melodies, a person must have a certain level of skills and abilities.

Classical songs are the highest product of folk music, folk art. They are polished, deepened, perfected, and perpetuated in the process of generational change, requiring high performance skills and competencies with the interpretation of styles such as unique moaning, squealing, climbing, wide range, sound polishing, and sound formation.

Classical melodies are an example of high artistic creativity, and the difference from folklore works is that the melody structure has a developed form and character, is a product of high skill and creativity of the owner of the heart; the text of the song is an example of such creativity, as well as the harmony of the text and the melody, and finally the work is performed by highly skilled, experienced and skilled artists. Such features make it necessary to thoroughly and comprehensively acquaint students with the basics of music education.

As in all disciplines, the quality and effectiveness of music education largely depends on the degree to which the system of training music teachers in higher pedagogical education is organized and the qualification of future music teachers in folk music. Therefore:

- Specific ways of performing classical and *makomart*, traditions, local styles (Surkhandarya-Kashkadarya, Bukhara-Samarkand, Creating opportunities for the acquisition of thorough knowledge and skills in Fergana-Tashkent, Khorezm);
- Providing Uzbek folklore, classics and *makom* samples with the necessary educational resources, methodical manuals, sound library, music notes, visual and technical aids on the curriculum and textbooks of secondary schools;
- Effective methods of teaching folk songs, classical and maqom samples, theoretical information about them, ie the creation of a unique methodological system;
- Popularization of best practices, systematic teaching of "Traditional folk music and the basics of status" and "Uzbek classical singing" in stages 1-4 and the creation of a new generation of curricula and textbooks;

CONCLUSION

It would be expedient to organize training sessions in this area in the form of lessons and extracurricular activities, so that students have a thorough knowledge and training on the heritage of folk music. The implementation of such tasks will allow future music teachers to acquire a stable interest, appreciation, study and acquisition of theoretical and necessary knowledge, skills and abilities in school activities among students.

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