

## THE IMPORTANCE OF INTRODUCING THE YOUNG GENERATION WITH EXAMPLES OF FOLK ORIENTATION AND CLASSICAL MUSIC

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**Abstract:** The article broadly covers the role of mature examples of our national art in improving the musical knowledge of students and young people, the educational and educational significance of folk oral art.

Also, the history of maqom and musical folklore, the scientific and musical heritage of medieval musicologists and the use of examples of our national musical art in the work of modern Uzbek composers are discussed.

**Keywords:** national heritage, Bukhara Shashmaqom, Khorezm maqoms, Fergana - Tashkent maqom paths, epic, proverb, song, ideology, psychology, master-student traditions.

**Аннотация:** В статье подробно освещается роль выдающихся образцов нашего национального искусства в совершенствовании музыкального образования учащейся молодёжи, образовательное и воспитательное значение народного устного творчества. Также рассматриваются история макома и музыкального фольклора, научное и музыкальное наследие средневековых музыковедов, использование образцов нашего национального музыкального искусства в творчестве современных узбекских композиторов.

**Ключевые слова:** национальное наследие, бухарский Шашмаком, хорезмские макомы, фергано-ташкентские макомные маршруты, эпосы, пословицы, песни, идеология, психология, традиции «мастер-ученик».

As is known, the introduction of State Educational Standards in music education, as well as in all academic subjects, requires the full use of melodies and songs that are part of our national musical heritage in lessons. Because melodies and songs in the system of our national heritage have educational and educational significance with their musical idea, artistic structure and expressive means. In particular, such features are reflected in the creative activities of folk melodies and songs singers and musicians in maqom, ashula, katta ashula, epics, and today's modern musical activities.

Folk oral art is an invaluable spiritual heritage that embodies the historical memory, dreams and hopes of the people. Genres such as epics, fairy tales, proverbs, riddles, folk songs educate the younger generation in the spirit of patriotism, hard work, loyalty and honesty. Through these works, students penetrate the deep layers of their thinking, develop artistic speech, imagination and aesthetic feelings. It directly affects the human psyche, encouraging young people to have refined taste, kindness and a sense of beauty. Shashmaqom, classical songs, maqom works and

their performing traditions allow young people to deeply understand the roots and aesthetic criteria of our national art.

Folk oral artistic works arise and live in a long-term creative process, passed down from mouth to mouth, from generation to generation, from teacher to student. Their specific author is unknown, and in ancient times they not only arose as a mass creation of a collective, but their first examples were intended for collective performance. In those days, individual performers did not stand out from collective performers. However, as time passed, and as performing skills increased, individual performers began to stand out from among collectives.

After we gained independence, our spiritual values were respected and attention to them increased significantly. For example, today in music culture lessons, folk melodies and songs that are not complicated in terms of their structure and singing are taught together with creative examples of modern composers. Especially starting from the primary grades, relatively complex types and genres of folk music (epic songs, alla, lapar, and various ritual songs) are gradually being studied. In grades 6-7, the study of works created in the style of maqom is showing its effectiveness.

Experience shows that the educational value of our classical songs and chants is extremely relevant in educating the new young generation and in their morally perfect and spiritually healthy growth. In this, the skill, high level of knowledge, and sharpness of the music culture teacher play an important role. Because the teacher must first play a musical piece live on an instrument, masterfully learn each line and make it heard by the students. After that, it is appropriate to sing it pleasantly. Therefore, in recent years, as a result of the dominance of various foreign music in the psyche of the younger generation in our society, negative situations have been observed in their upbringing and spiritual world. Therefore, today, meaningful music lessons in every educational institution, the high-quality teaching of our national and spiritual heritage, Uzbek classical music based on innovative technologies, will enhance the education of young people and their love for national values, and help them understand their identity [1].

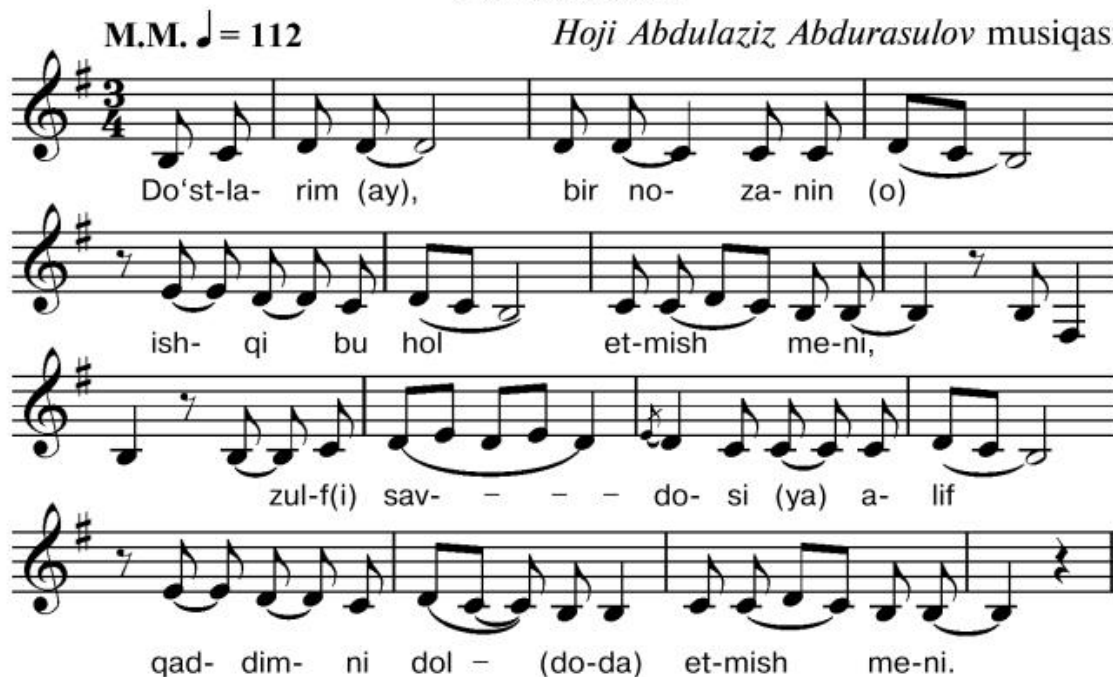
If music education in secondary schools is not carried out in harmony with traditional and modern methods today, it is somewhat difficult to increase students' enthusiasm and interest in classical music. Organizing music culture lessons using modern technological tools, their effective use in listening to music and singing in groups (audio, video, karaoke formats) will form a love for classical music in students. In addition, letting students listen to exemplary performances performed by students of their age will also further increase students' interest in classical music. The musical taste of the music teacher is of great importance in this. If the works on the subject being studied are perfectly performed by the teacher, this will have a greater positive effect on students. For this, the teacher of music culture must have in-depth knowledge of Uzbek classical music, be able to perform on national instruments, and understand its specific aspects in local styles. In particular, we would like to consider listening to the song "Guluzorim", which meets all the requirements of the artistic and educational aspects of the lesson in the process of listening to music and is given in the program of music culture lessons. In order to play this classical song, the teacher first announces its name, tells about the history of its creation, performers, performance features, and its educational significance, and then analyzes the work.

For example:

## GULUZORIM

*Hoji Abdulaziz Abdurasulov musiqasi*

M.M. ♩ = 112



Do'st-la- rim (ay), bir no- za- nin (o)

ish- qi bu hol et-mish me-ni,

zul-f(i) sav- - - do- si (ya) a- lif

qad- dim- ni dol - (do-da) et-mish me-ni.

(Guluzorim is a song composed by Haji Abdulaziz Abdurasulov to the radifli muhamma of Alisher Navoi "Etmish meni". It was called "Guluzorim" because the phrases "guluzorim voey, rahm ayla nigorim" are repeated among the main text sections. The instrumental melody "Eshvoy" was also created based on the Savti Ushshog shobasi in the Rost maqom of Shashmaqom. It is performed in the method of 3/4 meter moving songs. The melodies of the Uzzol shobasi are creatively used in the introduction part, and the Turkish avji is used in the climax part after Dunars [2]. In different years, "Guluzorim" was also impressively performed by folk hafiz such as Ortiqhoja Imamhojayev and Orif Alimahsumov. It is also performed as an instrumental melody) defines.

Nowadays, maqoms, with their weight and content, constitute the main part of the musical heritage of many Muslim Eastern peoples. They consist of melodic melodies and song paths that are diverse in form and style. In particular, in Uzbek classical music, the Bukhara Shashmaqom, Khorezm maqoms, Fergana-Tashkent maqom paths, as well as wild maqom, surnay, and dutar maqom paths have emerged. The instrumental and lyrical musical works called maqoms, which constitute a significant part of the national musical heritage, are classic products of past composers' creativity and have been refined in oral tradition for centuries and have reached us [3].

Folklore - the term folklore comes from the English words "folk" - people and "lore" - wisdom, that is, folk wisdom, wisdom. In ancient times, when writing was not yet invented, people expressed their thoughts and feelings only orally. As a result of this need and experience, their oral artistic creativity was formed. This type of creativity is a unique verbal art with its own artistic criteria, and the real life of each of its examples is manifested only in the process of live performance. Therefore, in some works, the harmony of words and melody takes a leading place, while in others the priority of actions related to the performing arts is felt. Folklore embodies the manifestations of all types of art. Many examples of folklore are performed in harmony of words and melody. While it is traditional to sing doston and terma accompanied by

dombir, songs are sung to the accompaniment of dutar and doira, and to the accompaniment of a choguchilar ensemble.

In conclusion, it should be said that in music classes in educational institutions, it is important to develop students in the atmosphere of our classical music, to instill love for our national music - to develop in them feelings such as love for the motherland, loyalty to the ideas of independence, and pride in our ancestors.

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