



IMPROVING MUSIC THEORETICAL TECHNOLOGIES OF TEACHING UZBEK FOLK SONGS (IN THE EXAMPLE OF GENERAL SECONDARY EDUCATION)

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Abstract: This article discusses the scientific-theoretical and musical technologies of teaching Uzbek folk songs in the general secondary education system.

Key words: Educational system, methodology, Uzbek folk art, folklore, technology, music culture.

In recent years, further development of national culture in the Republic of Uzbekistan, creation of a new history of the new Uzbekistan, preservation and promotion of tangible and intangible cultural heritage masterpieces, further popularization of folk art and amateur art, world cultural heritage of our country systematic measures aimed at ensuring active integration into the space, innovative development of the culture and art sphere have been implemented. In particular, the International Status Art Conference, the International Festival of Bakhchik Art, the folk music festival "Sharq Taronalari" and the "Magic of Dance" international festival are organized in our country, and unique examples of Uzbek classical and folk art and an effective system for the further development of traditions and cultural communication has been established. Preservation and development of folklore art has risen to the level of state policy in our country at the present time.

Among the various means of raising middle school students in the national spirit, which help them develop and shape their feelings of nobility, works of art, in particular, folk songs, have a special place.

The songs of the Uzbek people, who are naturally delicate, artistic and demanding of artists, are a mirror of a wide range of spirituality. People knew how to have fun, sing, and draw pictures even in ancient times, when they did not know what writing was.

It is known from history that in the primitive society (Paleolithic period) hunting, cattle breeding, and then agriculture appeared. "Anemism (spirit worship), totemism (ancestor spirit worship), magic (sorcery), among which the first religious beliefs and rituals originated in the Urugil society.

Based on historical conclusions, scientists emphasize that our ancient ancestors first celebrated hunting games, and the hunters who returned from the hunt with prey expressed their satisfaction, mood, impressions, and feelings about hunting. From the bosom of our people came great talents: poets and painters, storytellers and musicians. Traces and echoes of such a distant history have been preserved in folk rhymes and epics, mother's songs and children's games.

Proverbs, fairy tales, anecdotes and heroic epics are filled with intelligence, desire, spirit and will. National creativity in educating secondary school students in the national spirit is a product of his wisdom and collective art. All these were effectively used to train the child from his weakness in raising him spiritually, morally and physically healthy.

Since ancient times, various types and genres of art, including folk singing, have served as a means of spiritual and moral formation of members of society, especially the young generation.

Information about the art of music, especially folk singing, can be found in several historical sources. According to the "Avesta", there were "gats", that is, Uzbek folk songs, descriptions of various (especially musical) ceremonies of the peoples who lived in the places where the Uzbeks now live.

Archeological excavations conducted in Uzbekistan and neighboring countries, in particular, musicians in Ayritom pyramid (Frizi), scenes from Panjikent wall paintings, monuments found in Afrosiyob, Dalvarzintepa and others are important physical evidence of music.

Folk songs are the best example of folk art, i.e. musical and literary art, in educating middle school students in the national spirit. The ideological wealth and diversity of folk art is a great spiritual and artistic value. It reflects the history of the nation, its life. The best human moral and spiritual qualities are sung: real courage, loyalty to friendship, love for work and courage in the way of people's happiness.

In educating middle school students in the national spirit, Uzbek folk art is comprehensive in terms of genre, it is a mirror that reflects the worldview, artistic pleasure, love and anger, dreams and creative potential of our people. .

Examples of folk art are of great educational and educational importance in educating middle school students in the national spirit, and are an inexhaustible source of musical development.

Folklore includes all areas of folk art, and in some cases, folk music is also referred to as "People of Music". Folk songs are filled and polished by word of mouth, from generation to generation. The main feature of folklore is that it is created and performed by many people.

One of the unique and important features of folk art, especially folklore songs, is advanced ideology. When educating middle school students in the national spirit, the people live in the dream of faster realization of their wishes in every field and try to express their efforts in the way of realizing these dreams in different ways. Because of this, he turns to folklore and pours out all his pain and sorrow. This is how folk songs are created.

So, folk songs are mainly created by the people. That is why the language of folk songs is the living language of the people, and it is natural for words to be pronounced in different languages and dialects, and to use archaic expressions.

Folk songs are always distinguished by their high artistry and impressiveness in educating middle school students in the national spirit. Folk songs are characterized by a lot of use of symbolic images, quality skills, caressing, exaggeration and other traditional formulas.

Folk songs were created by anonymous (unknown in Greek) people in the education of middle school students in the national spirit, and in the process of transmission from mouth to mouth, from generation to generation, it is a part of the tradition of mass performance. rni is large.

Since the source of folk songs as an example of folk art in educating middle-class students in the national spirit dates back to ancient times, they started from times when there were no music notes, or even samples of literary writing, and they were teachers. it is necessary to use the works that have come down to us based on the traditions of the disciples.

People's memory plays a key role in the eternal preservation of folk songs.

Everything becomes a tradition only after the people's experience and taste. Most of the folk songs were created in direct connection with folk traditions. The people of every era have enriched these age-old traditions with their artistic taste, spiritual aesthetic taste and thinking and contributed to it.

Folk songs, which have been mentioned since ancient times as examples of folk creativity, have been sung differently in different regions. This led to the repetition of folk works in different versions, and this multiplicity can be considered as a unique source of development of the development of folk songs. This explains the popularity and traditionality of folk songs. Folk melodies and songs have influenced the work of composers.

Borbad Marvazi, one of the 7th century musicians who has been a prominent composer in the work of composers for a long time, mastered folk songs and tunes perfectly, and he also paid special attention to the training of musicians in the palace.

Nekiso Changi, Ozodvar Changi, Gersui Novagar, Sarkash and Sarkablar, the famous musicians of the Sassanid dynasty, were directly or indirectly Borbad's students, and in their performances, nationalism took priority. Borbad was not only a composer and hafiz, but also a great poet. Most of his tunes are written to the text of his poems. The invention of a new poetic form close to the weight of the hijaliy finger in that period is also connected with the name of Borbad.

Borbad created 360 taronas, comparing the collection of "Husravani" tunes to the seven days of the week, 30 lahns (melodies, the path of status) to the 30 days of the month, and the 360 days of the year.

Most of the songs created by Borbad have come down to our time unchanged because they were liked by the people. According to musicologists, the barbad musical instrument was invented by Borbad. This is evidenced by the composer's popularity in Arab countries under the nicknames Bakhlbaz, Barid, Pakhlapaz, and Fakhlbaz.

The language, household conditions, history, oral and written literature, musical culture, practical and visual arts of all nationalities and peoples in our country have been thoroughly studied. This work was led by public education workers. Maarif and other literary, pedagogical, cultural and educational magazines, almanacs, newspapers, and folk songs were often published. In this work, small manuals were printed to help the activists collecting folk songs.

These resources serve as guidelines for authors creating music textbooks. Because they include the best examples of folk songs that serve to form students spiritually and morally. As a result of their selective inclusion in textbooks, the level of effectiveness of music lessons increases. Pupils have the opportunity to develop a national spirit and national feeling. In addition to ensuring the longevity of folk songs, these resources are also the most convenient means of transmitting them from generation to generation.

The task of educating middle school students in the national spirit, nationalizing the content of education, and building the moral and moral culture of young people on this basis is also the task of improving music lessons. A number of exemplary events were held, especially in the field of folk singing development. Its main content is to restore the style of folk singing and, on this basis, to form national pride in young people, to establish a sense of respect for musical heritage, to serve the people by finding and creating their own voice and style in the world of singing while enjoying unique examples of art. it is a question of

nurturing feelings of aspiration.

At the moment, there are a lot of unrecorded ancient and newly created folk songs among our people. A music teacher, as a specialist who knows the language of music well, should record these folk songs or learn them orally and use them as additional material in music lessons.

One of the important things done in order to enrich the song repertoire of general secondary schools is the "Uzbekistan Watanim manim" competition, which is held on the scale of the Republic. At the initiative of the Ministry of Public Education, the recording of songs suitable for students from authors was widely launched, and as a result, a collection of songs under the name "My Motherland of Uzbekistan" was published.

Nowadays, such books have made an important contribution to enriching the song repertoire of students with new, modern songs. From these published collections, you can choose dozens of songs that allow students to develop feelings of loyalty to the Motherland, respect for working people, filial duty, pride and pride.

Initial steps have been taken to record folk songs that are popular in different regions and publish them. In particular, "Jizzakh folk songs" is the first guide created in this field. The publication of such manuals with the collection of songs sung in all regions and their selective inclusion in school programs serves as an important tool in the spiritual and moral formation of students through folk songs.

Collections of author's songs published by composers of different regions also contain songs suitable for students, and these should be selected and included in educational programs. After all, such songs are important in familiarizing students with the life, traditions, and customs of the people living in this region. For example, R.Tursunov's "You are in my heart", S.Anvarov's "Motherland Anthem", K.Mamirov's "The Breath of Life in Melodies", "My Country of the Sun" can also be used in the spiritual and moral formation of students. There are songs on various topics.

One of such collections is the collection "Sing the Age of Ages", which mainly contains the text of folk songs. It contains folk songs sung in the regions of Kashkadarya, Surkhandarya, Samarkand, Jizzakh, Bukhara, Khorezm, Tashkent, Fergana, Namangan and the Republic of Karakalpakstan. These songs belong to different genres and are classified as follows:

1. Gods.
2. Wedding songs.
3. Thermals.
4. Conversations.
5. The dead.
6. Funeral songs.
7. Ramadan.
8. Nowruz songs (sumalak, boychechak, sayil kel, sust xotin, halinchak, etc.).

These songs, which are closely related to the traditions and rituals of our people, are given a certain analysis in the book, but the fact that they are not provided with notes complicates their use in school music lessons. As an aid to music teachers, it is necessary to provide notated versions of these songs.

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