FORMATION OF NATIONAL MUSICAL SKILLS OF STUDENTS ON THE BASIS OF PERFORMANCE OF NATIONAL INSTRUMENTAL WORDS

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Abstract: This article discusses the role and importance of national musical instruments in the formation of national musical skills of secondary school students. In addition, there was a discussion about the role and importance of music education and promotion in the education and upbringing of young people today.

Key words: music, melody, national instruments, legato, staccato, musical spirit.

Introduction

Today we can see that the Republic of Uzbekistan is achieving high results in its social, economic, political, cultural and educational spheres. The main reason for this was that the first President of the Republic of Uzbekistan IA Karimov in the first years of independence defined the strategy of development of Uzbekistan on the basis of five principles of development. On February 7, 2017, the Decree of the President of the Republic of Uzbekistan Sh.M.Mirziyoev "On the strategy of actions for further development of the Republic of Uzbekistan" was adopted. In essence, this decree defines the Action Strategy for the five priority areas of development of the Republic of Uzbekistan for 2017-2021. As a result, along with all sectors of the country, there is a gradual increase in employment and real incomes, improvement of social protection and health care, increasing the socio-political activity of women, construction of affordable housing, road transport, engineering and social infrastructure, implementation of targeted programs for development and modernization, development of education, culture, science, literature, arts and sports, improvement of state youth policy. [1; 8 p]. If we take the areas of education, science and art in this area, the further development of the field of music education and the spread of reforms in this area is considered a requirement of the times. In addition, the Constitution of the Republic of Uzbekistan, the UN Convention on the Rights of the Child, the Law of the Republic of Uzbekistan "On Education" and the "National Training Program", the State Educational Standards of Continuing Compulsory Education and a number of decisions, regulations and programs provides development.

The main findings and results

The legal framework for education and vocational training of citizens has been created in our country and is aimed at ensuring the constitutional right of everyone to education. The general provisions of the National Program of Personnel Training, adopted in 1997, state that “Man is the main goal and driving force of the ongoing reforms in the country. . An important condition for the development of Uzbekistan
is the formation of a perfect system of training based on the rich intellectual heritage of the people and universal values, the achievements of modern culture, economy, science, engineering and technology.

When it comes to educating students in the national spirit, secondary schools must first of all love the Motherland, love the land, love it, respect it, protect it, encourage others to do the same, not betray the land for its development, and work hard understood. We all know that the national spirit of man is his patriotism, his duty to society, nature, time and space, an important factor uniting all people, different nations and peoples living in this region. Vatan is derived from the Arabic word meaning "Motherland". If the homeland embodies the umbilical cord blood, the birthplace of generations and ancestors, the social environment and the person, his life and spiritual concepts, the national spirit means educating the younger generation to be selfless for this nation, people, society and homeland. In our view, the homeland and the national spirit are very close to each other. They complement each other and serve as a great tool in education and upbringing [2; 12 p].

In educating young people in the national spirit, there are spiritual tools that encourage them to be loyal to the Motherland, to serve it, to preserve peace, to be active for the development of the Motherland, on the basis of which education and upbringing can be improved. Uzbek national instruments are a legacy of our ancestors. On its basis, it is possible to organize a high level of love for this land, the past and future of the country, the preservation and development of folk traditions, songs and values. The inculcation of national patriotic ideas in the minds of students begins in the family, kindergarten, school, and continues in academic lyceums, professional colleges and higher education institutions. This process is imbued with the teachings of the ancestors, the love of the mother, the example of the father, the example of the teachers. Literature, fine arts, history, music are carried out together and in harmony, inculcating national-spiritual ideas in the hearts and minds of students. Among them, music is the simplest and most effective means of educating the younger generation. The issue of educating students in the national spirit in secondary schools should start with preschool education. Because children are familiar with music through the mother goddess. This comes in handy for us. In addition, the melodies that are wounded in radio, television, cinema, and feature films do not fail to capture the heart. Musical information obtained through direct and indirect music lessons also enriches children's reading with folk music and the sounds of music in various forms.

Educating students in the national spirit in secondary schools is the basis of music education. Although Uzbek folk music is presented in a certain order in the program of music culture, in the content of each melody there are melodies and songs that embody the national spirit [3; 64 p]. Therefore, we form the ability to cultivate the national spirit of students by providing information about the types of Uzbek national instruments in the lessons of music culture in secondary schools.

The music teacher listens to songs about the Motherland, Uzbekistan, state symbols, parents, nature, which nurtures the national spirit of young people, depending on their age, class, sound range. The presentation of illustrated handouts
or musical instruments available in the secondary school fund is a means of providing feedback on their performance.

The most interesting type of activity in music lessons is to introduce students to musical instruments, to teach them to play melodies. It is a very interesting activity for the student to play the melodies he hears on the national instrument. This activity encourages students to be creative. Every child will be interested in the students playing live national instruments on musical instruments. Being a rhythmic accompaniment on claps and students’ musical instruments plays an important role in a deeper sense of the character and images of music, creating appropriate emotional feelings for them, especially in developing students’ creative abilities. The use of musical instruments in music lessons not only gives positive results, but also increases students’ aspiration, interest and musical reading, memory, sense of rhythm, speech.

After the independence of our country, the issue of adapting national instruments to the age of students, which is rare in all spheres, has not been neglected. On the contrary, not only in secondary schools, but also in pre-school educational institutions, the issue of creating national instruments in accordance with the age of their pupils has become widespread. These instruments differ from natural instruments performed by adults in that they are small in shape, easy for students to lift, easy to hold and use, easy to play on the curtains, and even the strings do not cut small hands, making them difficult for students to perform.

One of the tasks of the experts was to put into practice the age-appropriate and specific instruments. Now a certain training manual was required to bring this issue to life. Professor of the State Conservatory of Uzbekistan A. Leviev has made a great contribution to this [4, p. 17]. His manual "Performance on Uzbek folk instruments" was very useful in solving this problem. The peculiarity of this book is that, first of all, the songs written by Uzbek composers for students were widely used. This creates a lot of bondage for students to play and sing songs that are familiar to them. Secondly, there are examples of Uzbek folk melodies. This instills in the students of the kindergarten a feeling of love and respect for Uzbek folk songs from an early age. Pupils will remember Uzbek folk melodies for a long time. Third, the description of these instruments, the skills and abilities to perform them, will be explained in detail.

In the primary grades of secondary schools, students are accompanied by rhythmic accompaniment, first of all, by clapping while playing musical instruments. The music teacher should tell the students in detail how to play the music on the table, so that the students can feel and play the melody correctly. He then plays the melody on a musical instrument and accompanies it with applause. He then invites everyone to clap to the tune. After that, students who have the ability to play Uzbek national musical instruments will be selected one by one, and they will be given musical instruments and introduced to their basic knowledge of performance. Training on the basis of the program will continue in the same way. In order to overcome the successes and shortcomings of the first execution, it must be repeated beautifully, correctly. The music director then invites non-performing students to accompany the musical instruments. In this way, all the students in the
group are encouraged to take turns playing the musical instruments, increasing their interest. Everyone strives to play the instruments, of course. Therefore, students try to feel the music and memorize the given work without making mistakes. This action is the first step in the use of national instruments in educating students in the national spirit.

Then the types of execution are complicated. In the same case, the group can be divided into two teams, the first team applauding, and the second team can be accompanied by sound method or also on musical instruments. Another advantage of this method is that it develops in students the skills of group singing, the first skills of polyphonic singing [5; 35 p].

Another type of performance is when students play the method clearly and evenly in a circle. "Bum" can be accompanied by students of one team, and "bak-ka" can be accompanied by students of another team. It also of course depends on the skill of the teacher, the method of engaging and delivering the students, and the ability to master the students in as many opportunities as possible. Doing this, if possible, with extensive use of information technology, will yield good results in many ways. Because the youth of the XXI century has almost mastered the secrets of using information and communication technologies. There is no doubt about it. In addition, visual aids, including cards, can be used to show the dynamic symbols and means of expression of the melody. It is obvious that such classes are very interesting, the knowledge and skills acquired by students are strengthened as the lessons pass, and their musical abilities develop in all directions, and the national spirit begins to take shape in them. If a teacher divides national instruments into families, for example, the family of "percussion instruments" and sets the sound of these instruments in the correct and age-appropriate scenes, the young soul who has not yet heard various noisy melodies will become acquainted with the melodies of Uzbek national instruments. In the upper grades, this process is somewhat complicated and is shaped according to the age of the students.

The use of musical instruments by students in music lessons requires a great deal of responsibility, creativity and ingenuity from the educator. In the primary grades of secondary schools, students' musical instruments are divided into two main groups, melodic and percussion instruments with high volume. The first of these are percussion rhythmic instruments. These include doira, drums, sharpeners, wooden spoons. The main adjustable tonality of these instruments is Do major [6; 45 p]. The interchangeable plates allow you to play in close tones. The lowest sound is always the tonic. During the performance, the instruments should be at the height of the student's waist. The sticks should be held lightly between the thumb and index fingers. Care should be taken to keep the hands free from the elbows to the wrists. First, students are asked to create the sound with both hands. In this case, the height of both arms should be the same.

Playing children's musical instruments is one of the types of group performance activities of students. Its role in the lessons is to reveal and develop the musical abilities of students, to enrich the artistic experience of young schoolchildren, to arouse interest in performance activities and, most importantly, to cultivate in them the national spirit [7; 12 p].
The use of students' performance on musical instruments in the classroom is aimed at solving several educational and pedagogical tasks:
- to arouse students' love and affection for national instruments in the classroom and to inculcate the need to practice national instruments outside the classroom and in their free time;
- to help them develop artistic tastes and interests;
- formation of ensemble performance skills on group musical instruments;
- distinguish the timbre of instruments, to be able to feel their harmony in the sound;
- musical abilities - mode, rhythm, sense of form, timbre, melodic, harmonic hearing, activation of memory development;
- formation and development of students' perception of the importance of musical expression.

The music-educational repertoire and work methods are crucial in carrying out these tasks. The most important feature of the musical material used in the lessons is its versatility, that is, the ability to form a number of imagination, skills, abilities in one or more works. In addition, a piece of music that is referred to as musical material should be easy for students and teachers to perform together and focus on shaping creative movements. The compatibility of hearing and sound coordination when playing children's instruments is also especially useful for the musical and creative development of students who are idle.

The music teacher uses musical instruments to educate the students in the national spirit, teaching them to act in accordance with the music. Children learn to play a melody that is familiar to them, to give it a rhythmic way, to play light melodies, to be accompanied in the process of singing. They serve to cultivate such aspects as the pure sound of the instruments, the clear timbre, and the unique timbre.

Conclusion

In conclusion, it should be noted that as a result of lessons in the formation of the national spirit in students of secondary schools on the basis of national instruments, students will be able to fully master the following. In particular, they are to distinguish the names of instruments and their sounding characteristics, sound timbre, audibility of timbres of instruments and their expressive features, to study methods and ways of playing any instrument, including the sound of Uzbek national melodies, sound formation and direction of instruments (legato, staccato). The importance of expressiveness, the formation of ensemble performance skills, the ability to play uncomplicated Uzbek national melodies, the location of high and low sounds on loud instruments, the names of notes and their place in the note line. In the lessons of music culture, the teacher learns to love the Motherland, to be proud of its achievements, to work honestly, selflessly, faithfully for its development. In particular, the desire to participate in the Republican competitions such as "Uzbekistan is my homeland", "Springs of Inspiration", "Industrial buds", "Voice of the Future", which develops the education of the national spirit. Because this is the main purpose and task of the lesson we are looking for.
References

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