

THE IMPORTANCE OF INCULCATING OUR NATIONAL MUSICAL HERITAGE IN THE MINDS OF YOUNG STUDENTS

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Annotation: *Uzbek folk music, the views of our scholars on the formation of the spiritual and moral qualities of the younger generation are scientifically studied and based.*

Keywords: *Etiquette, morality, sophistication, kindness, patriotism.*

Аннотация: *Научное изучение обоснованно о взглядах наших учёных на формирование духовно-нравственных качеств подрастающего поколения узбекской народной музыки*

Ключевые слова: *этикет, нравственность, изысканность, доброта, патриотизм.*

At the same time, gradual, firm and consistent reforms are being carried out in Uzbekistan, directing all efforts towards building a democratic rule of law state and a strong civil society. As the President of the Republic of Uzbekistan Sh.M. Mirziyoyev noted; “We must never forget one fact: if culture and art do not develop in our country, society will not develop. The level of development of our people is judged, first of all, by our national culture. In this sense, culture is the image of our people and society. As we begin to create a new image for our country, we must first begin with the development of our national culture¹.” To do this, first of all, the problem of educating the younger generation as individuals of high moral culture and high moral qualities are political, economic, civil, and this is especially important today, when reforms in the spiritual and cultural sphere are being carried out at a rapid pace. The changes taking place in Uzbekistan pose challenges Music teachers, as in all fields, face great challenges. Musical art is an inexhaustible source of aesthetic taste and emotions. This is a fascinating world that captures the human heart and mind. Therefore, a person should always strive for beauty and follow these rules of beauty in everyday life. Musical traditions, events and local rituals held in Uzbekistan have shaped the socio-historical development, ethnopsychological characteristics, life experiences and social views of the Uzbek people and have been passed down from generation to generation for centuries. Thanks to this, qualities such as love for the Motherland, good manners, morality, educational cultural upbringing, and documents are instilled in students and youth. The musical culture of the Uzbek people has a very long history. During the development of civilization, which was formed from ancient times in the interfluvium of two rivers, folk classical music, traditional professional music, folk compositions, as well as folk and amateur musical heritage, similar in form and style, emerged. were developed closely related to each other. This is our musical heritage and today is perceived as a musical reflection of our spiritual culture. “It is known that the history of the development of musical culture and performing arts on the great Turanian land began in ancient times. Great scientists of the East

Muhammad al-Khwarizmi, Abu Nasr Farabi, Ahmed al-Fargani, Abu Ali ibn Sina, Pahlavan Mahmud, Mirza Ulug O'bek, Alisher Navoi, Zahridin Muhammad Babur, Abdurrahman Jami, Najmuddin Kawkabi, Darwish Ali Changi In their treatises about music, they provided valuable information about the performing arts, musical science and history, the structure of musical instruments, performance styles, laws and rules of artistry. The formation of this rich musical heritage, in turn, occurred through the invention and improvement of beautifully crafted musical instruments. Literary critic N. Mallaev in his "History of Uzbek Literature" notes that in ancient times music developed in our country in parallel with fiction, and in the 10th-12th centuries the tanbur, rubob, kobiz, zir, flute, trumpet, and trumpet appeared. , This shows that string, percussion and wind instruments such as trumpet, aronan, ganun are widespread. As a result of archaeological excavations carried out in the historical cities of our country, words carved on stones like dutor, trumpet, right and flute, images of musicians playing music, images of sokhands and hafizs in miniature works are proof that the art of Performance was developed in our country from ancient times. The musical heritage of the peoples of the East, such as Makom, Moghom, Dastgokh, Navba, Raga, Kui, was passed on from mouth to mouth from generation to generation. According to information given in historical and scientific sources, in the music of the peoples of Central Asia, Khorasan and Azerbaijan in the XIII -XVII centuries there were the following twelve (duvozdah) positions. These are "Ushshak", "Navo", "Buzalik", "Rost", "Khusay-niy", "Hijaz", "Rahavi", "Zangula", "Iraq", "Isfahan", "Ziraf kand", "Buzruk" " Mahmud Kashgo-ary's work "Devonu Lug'otit Turk" provides examples of labor songs and heroic songs of ancient Turkic peoples on holidays and rituals, which shows that the genre of singing was developing in those times. As a result of archaeological excavations carried out in the historical cities of our country, words carved on stones like dutor, trumpet, right and flute, images of musicians playing music, images of sokhands and hafizs in miniature works are proof that the art of Performance was developed in our country from ancient times. The musical heritage of the peoples of the East, such as Makom, Moghom, Dastgokh, Navba, Raga, Kui, was passed on from mouth to mouth from generation to generation. According to information given in historical and scientific sources, in the music of the peoples of Central Asia, Khorasan and Azerbaijan in the XIII -XVII centuries there were the following twelve (duvozdah) positions. These are "Ushshak", "Navo", "Buzalik", "Rost", "Khusay-niy", "Hijaz", "Rahavi", "Zangula", "Iraq", "Isfahan", "Ziraf kand", "Buzruk" " Mahmud Kashgo-ary's work "Devonu Lug'otit Turk" provides examples of labor songs and heroic songs of ancient Turkic peoples on holidays and rituals, which shows that the genre of singing was developing in those times. "...this is such a musical work that more than three hundred melodies have been preserved in its classical part alone; one musician, today he owns about fifteen musical instruments; music alone has a theory and method worthy of study; Those who praise him speak the truth. The people of our country now live in a completely new society and a new way of life. There has been a change in the hearts, thinking and imagination of our people. Thanks to independence, it became possible to show and popularize our national culture and traditions to the world. In particular, on the initiative of the first President of the Republic of Uzbekistan, the international festival "Sharq Taronalari", which has been held every two years since 1997, is

aimed at widely promoting unique examples of national musical and singing art and preserving ancient traditions. "...this is such a musical work that more than three hundred melodies have been preserved in its classical part alone; one musician, today he owns about fifteen musical instruments; music alone has a theory and method worthy of study; Those who praise him speak the truth. The people of our country now live in a completely new society and a new way of life. There has been a change in the hearts, thinking and imagination of our people. Thanks to independence, it became possible to show and popularize our national culture and traditions to the world. In particular, on the initiative of the first President of the Republic of Uzbekistan, the international festival "Sharq Taronalari", which has been held every two years since 1997, is aimed at widely promoting unique examples of national musical and singing art and preserving ancient traditions. The formation of new spiritual directions in Uzbekistan, in turn, effectively influences all areas of pedagogy and art, expands the scope of creative research, and accelerates the development of artistic thinking. The re-perception of wide layers of historical, cultural, spiritual and moral values is clearly manifested both in the art of music and in all spheres of art. Radical changes in national thinking require the need to be the main core of our spirituality and evaluate it based on new requirements in accordance with the modern level of public consciousness. In our study, following the provisions stated above, we tried to cover aspects of general culture related to music, the concept and essence, as well as the impressive features of music among students of secondary schools of death. The role of music in spiritual education is increasing. special importance. In the 20s of the 20th century, the content of Uzbek folk songs consisted mainly of singing about living conditions and improving performance skills, and these songs were based on the rich musical heritage of the Uzbek people. This heritage has been passed down orally from generation to generation since ancient times. The past of the Uzbek people, their living conditions, their sorrows and pains, their hard work and struggle for freedom are reflected in the art of folk music. There were many folk songs, children's songs, lyrical songs about love and love, humor and humour, and musical pieces dedicated to the seasons were performed. This multifaceted heritage of folk music can be divided into two main thematic sections. The first of them is associated with rituals, labor and other living conditions (Yor-yorar, Yig'i-Sadrlar, Maida, Yozi, Alla), and the second with songs (songs). These songs are works of content that are not related to any living conditions: lapars, yalli, chants. In the heritage of professional oral music of the Uzbek people, the main place is occupied by statuses. Statuses in Uzbekistan are divided into two depending on local conditions. Statuses of Bukhara and Khorezm However, some parts of these statuses were implemented in the Fergana Valley and were called the third Fergano-Tashkent or "Chormakom" in history. Professional musicologists and musicologists emphasized that it is inappropriate to single out this "Chormakom" separately and combine it with the status of Bukhara. The content of the maqams is predominantly lyrical, and the classical poems in them belong to Hafiz, Navoi, Bedil, Babir, Jami, Mukumi. Folk poems are also used in maqam music. The Uzbek-Tajik musical heritage, the status of Bukhara as "Shashmakoma" is; Buzruk, Rost, Navo, Dugo, Segu, Iraq. Each maqam is divided into two parts: instrumental and singing.

The instrumental section is called “Mushkulot”, and the singing section is called “Nasr”. Cholgu Department is further divided into several parts - Tasnif, Tarye, Gardun, Muhammad and Sokilar.

Part of Ashul is divided into Sarabor, Talkin, Nasr, Kashkarcha, Sokinoma, Ufor. The main musical instruments performed by maqam are the tanbur and the circle, and in each maqam the tanbur is tuned separately. For example; When performing maqams Buzruk, Dugo, Segu and Iraq, the music is set to a fourth (the interval between the middle and last string). If this is true, the string is tuned to a fifth. When playing in the navo position, the tanbur is tuned to the interval of a second.

CONCLUSION

The role of Uzbek folk music is incomparable in preserving the rich spiritual heritage left by our ancestors, in the spiritual upliftment of students and the development of modern science. There is no doubt that the prospects for the generation growing up in such a country are bright and the future will be wonderful.

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