

THE IMPORTANCE OF STUDYING CLASSICAL WORKS IN MUSIC LESSONS IN THE SPIRITUAL AND MORAL EDUCATION OF YOUTH

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Abstract

The article reveals the national traditions and customs that form the basis of our national musical heritage, as well as their artistic and aesthetic taste in music classes in secondary schools.

Keywords: Status art, classical music, Higher pedagogical education, secondary school, student, pupil, aesthetic education, melodies and songs.

Among all types and directions of literature, culture and art, musical art is of great importance in developing the skills of deep perception of the beauties of life and art, aesthetic sense and artistic talents of the younger generation. That is why scientist-teachers, who made a great contribution to the science of pedagogy, theory and practice of education, paid special attention to science, literature, and types of art that acquire aesthetic content and essence in the system of knowledge transmitted to the younger generation. Based on life examples and the results of scientific research, they established that educational activities related to aesthetic education have an effective impact on the comprehensive development of a person. Based on such requirements, the tasks assigned to educational institutions are reflected in the content of decisions, orders and practical work adopted by President Sh. Mirziyoyev. These updates are aimed, first of all, at the widespread promotion of our rich national and cultural heritage, the deep instillation of its spirituality in the younger generation, the use of innovative ideas, technologies and the best practices of highly developed countries in the field of education. All possibilities become impossible. Our President Sh. M. Mirziyoyev Based on the requirements of the time, it is necessary to create a new generation of teaching methods, educational standards, textbooks, teaching aids. To do this, it is necessary to use the best foreign experience in terms of methods and approaches in the educational process, and in education, rely on our national traditions and customs¹. In subsequent years, as in educational institutions operating at various stages of lifelong education, new scientific research, scientific and methodological literature were created in music education, processed taking into account new requirements and enriched with experience accumulated in advanced foreign countries. The President of the Republic of Uzbekistan, in his



speech at the celebration of “Teacher and Mentor” Day, said: “Our goal is a graduate of the school of New Uzbekistan who has mastered modern skills, mastered information technology, creative thinking, is able to make independent decisions, it is necessary to form a broad worldview². It should be recognized that the rich and unique musical heritage of the Uzbek people includes folk songs, epics, classical (status) tunes and chants. Folk songs are distinguished by the fact that they consist mainly of folk oral works and poems of poets who lived and worked in different eras, while classical songs consist mainly of ghazals belonging to classical poetry. Spiritual and aesthetic ideas in their content, their through artistic and emotional influence they arouse noble feelings in the hearts of people and encourage them to live by the pursuit of beauty. Indeed, at the basis of spiritual-ethical, artistic-aesthetic, cultural-educational education, through the harmony of universal and national values, the younger generation, the creators of our future, will be perfect in all aspects, that is, the goal is the formation of high spirituality, national consciousness, thinking, culture, worldview and artistic taste.

Mirziyoyev Sh. From national revival to national upsurge, T.: Uzbekistan, 2020, p. 150.

2 Mirziyoyev Sh. People's Word, September 30, 2022 No. 213

That is why, from the first stages of the formation of national music education, priority was given to the heritage of folk music at all levels of education; textbooks, along with Uzbek folk and epic songs, include modern composers, works of foreign and foreign authors. and programs, examples of Uzbek classics, status, local musical styles, as well as brief knowledge and information about them were given ample space. In the process of observing the lessons of musical culture in secondary schools, organizing classes on the topic of Uzbek classical music, giving students the necessary knowledge and understanding of the basics of practical performance when listening, analyzing, learning and performing classical musical works, it is necessary to act on the basis of specific pedagogical approaches¹. This is precisely due to the fact that the necessary scientific and methodological recommendations for working with works of classical music have not been developed, and also that some existing experiments have not been popularized.

Based on this, we considered it necessary to express our opinion on the unique organizational and methodological features of pedagogical activities aimed at teaching classical musical works to students in music culture classes in secondary schools. In grades 5-7 of general education schools, more attention is paid to attracting students to listening, analysis, and independent work on additional



resources than to singing musical works. This situation is also due to the fact that students are undergoing a process of physiological and psychological changes. Works of Uzbek classical music require relatively high performing skills and certain experience. Complex events (techniques), development of a melody, a wide range and singing techniques specific to national singing (sound formation, use, moaning, thinking, design) also require certain performing skills. In this case, one of the most effective methods is to listen to samples recommended by the music teacher, performed by experienced musicians, singers, creative groups (in

1Abdukarimova E. State Pedagogical Institute named after. Nokis named after Ilm Ham Jamiet Ajiniyaz “Technological design - effective education in music lessons.” 2019 (No. 1) ISSN 2010-720X

radio and television studios), and then attract the attention of students to compare their versions performed using notes. Teaching classical songs to voice and the students' singing abilities, not too complex, easy, fun, dance patterns require great skill, responsibility and creative preparation from the teacher. This process is also influenced by the skills of using the voice in the national tone and style and the incompleteness of the formation of the singing voice (characteristics of the child's voice).

The general level of work of the class team is one of the important factors in the selection of classical works. When choosing classical works, the teacher should not assume that it is necessary to study the works included in the program, but act methodologically correctly, taking into account the highlighted aspects. Compare classical works with modern ones and works belonging to the composer's creativity, feel the different aspects of sounds and sounds when they are performed on national musical instruments (tanbur, sato, dutor, gidzhak, nai, rubab) or piano, accordion, knowing the opinions of students about the nature of the words of the instrument in accordance with nationality and the nature of the classical work, or vice versa, creating a negative impression, have a positive effect on the formation of skills in evaluating musical works. It is known that a live performance always has an artistic and emotional impact and attracts the attention of the audience even more.

Therefore, a teacher's live performance of classical works has a special place in increasing his artistic and aesthetic influence. This requires the music teacher to carefully prepare for each lesson and constantly improve their musical and singing skills. Excellent performance and classical features of the work, meaningful conversation about the ideological and artistic content of the song text, musical and



artistic analysis evoke good feelings in the hearts of students and have a strong influence on the formation of sustainable interest and love for our national music.

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