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**ISSUES AND SOLUTIONS OF MUSICAL EDUCATION AND ENSURING CONTINUITY OF
MUSICAL EDUCATION IN THE PERFORMANCE OF THE INSTRUMENT*****Azizov Orifjon Ganiyevich****Termez State University Senior Lecturer, Department Of Music Education, Uzbekistan*

ABOUT ARTICLE

Key words: Music, musical work, listening to Music, Instrumental Performance, Ensemble, melody, rhythm, barcode, genre, aesthetic education, taste, technical performance, artistic performance.

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Abstract: The role of music in the upbringing of a harmonious generation is incomparable. Unlike other forms of art, music is a miraculous instrument capable of employing the most subtle human feelings, emotion, rich emotion reserves in a human being. In the content of this article, opinions were expressed on the features of the organizational structure of the training of Instrumental Performance in the directions of musical education and on the specific methodological aspects of working on musical works.

INTRODUCTION

The future of independent Uzbekistan largely depends on the upbringing of a younger generation with harmonious potential. In order to carry out such an urgent task, it is important to study the rich historical experience of the Uzbek people in education and practical implementation of it in the formation and upbringing of a new contemporary person.

Our President Sh.M. With the efforts of Mirziyoev, the need to bring to life the "strategy of action" "on the five priorities of the development of the Republic of Uzbekistan in 2017-2021" remains a requirement of the Times. This "strategy of action" requires action and responsibility from each of us! It follows that the goal of the "strategy of action" is to radically increase the effectiveness of the reforms carried out, create conditions for ensuring the comprehensive and rapid development of the state and society, modernize the country and liberalize all spheres of life.

The art of music strongly influences the formation of personality as an important factor in aesthetic education. Organizing music lessons in a purposeful way in the family, kindergarten, school is an effective way to enrich the inner world of the younger generation and correctly understand art.

Musical education is a component of aesthetic education. One of the leading factors that shape the human personality is education. Aesthetic education, on the other hand, relies on the essence of beauty as its component, the unity of aesthetic and moral feelings, the folkiness of art, expanding and deepening students' knowledge of the objective world, cultivating their creative abilities and talent, and helping them to find content of high spiritual qualities.

It is usually understood that the purpose of aesthetic education is to develop aesthetic feelings and thoughts in children, to be able to see beauty and enjoy them. In fact, the goals and objectives of aesthetic education are not limited to this, teaching students to realize and be able to see beauty and ugliness, Heights and Abyss, joy, laughter.

Aesthetic education serves to make decisions of universal and national values. It is clear that upbringing affects the human mind, emotions, imagination, faith, worldview, behavior, behavior. The language of music is understandable and close to everyone. The music reflects thoughts and feelings through sound evils, outlining the moral dilemmas that have swelled humanity in the stages of life. The philosophical essence of music is also manifested in this. Wonderful pieces of music will be watered down with deep philosophical content, the music will reflect issues such as life and death, identity and society, goodness and oppression, power and weakness.

Music expresses human emotions, aspirations, desires in a specific artistic language and actively influences one's emotions. Music is both science and art. It is based on physics and mathematics, disciplines that make music a science. But the musical work cannot be viewed as a stagnant concept of the same discipline. Because music is a live art that always develops. The art of music makes a significant contribution to the general cultural development of a person, becoming his companion from the first years of his life. Music is a constant companion of human life. According to the scientist Stendal, within the types of music - art, a person is able to penetrate deep into his heart and reflect his inner experiences.

"Music belongs to the system of expressive type of art. The music is also an expressive reflection of events. But it is not determined by spatial and material measures, as in architecture. Music is perceived not through vision, but through hearing. Since the theme of music has its own character and cannot

cover all aspects of a person and reality, first of all, it expresses the inner spiritual world of a person, his feeling and mood... music creates a sentimental image of reality”.

Music has a wide range of possibilities in expressing mood state. The human mood is a complex emotion that is not connected with anything. The mood has a generalized nature, from which the secondary sides are excluded, and the most important ones are distinguished, which determine the attitude of a person towards reality. The intensity of the music is that it is able to demonstrate cheerfulness, grieving, fantasizing, bardicness, boldness, depression, and similar human mental states in a private and general way in interconnection, in their absorption into each other.

The “language” of music represents the continuous unity of all parts, the form of the work. Form is a material expression of the content of music. The composer's thoughts, feelings, imagination reach the hearers through the musical form.

Therefore, it opens up a wide path to the acquisition of the “language” of music, to the realization of its essence, to the assimilation of the wealth of thoughts, feelings, experiences in music. The importance of musical education for the growing generation was extremely great, which was emphasized by ancient thinkers with special emphasis. It is from childhood that the human and positive qualities of a future member of society begin to take shape. It was during this period that music was considered a means of shaping positive qualities. Music also arises in the composition of singing and dancing, and later becomes an independent type of artistic creation, has an extremely specific artistic expression “language”, and specially developed and selected sounds are the source of this “language”.

Of course, music does not spontaneously determine the directions of personality formation, its positive qualities.

The most important aspects of educational influence depend on the ideological content of the musical work. With this, the tasks of musical and aesthetic education are determined. Famous Polish composer K.Shimanovsky, in his paper “the educational importance of music in society”, talking about the natural power of music, said that it can be used in two opposite directions-to create and break - ” using the waters of a fast – flowing river, directing it to the desired work, for useful and productive works, that is, to turn the mill, it is necessary to make .

The influence of music on a person, the role of the individual and society in the spiritual life of the person is a complex problem. This complexity and lush science did not come quickly. At this point Asafev's “...it is advisable to remember that music is both art, science, language and game” .

Therefore, the role of musical art in the formation of musical and personal characteristics of children is incomparable. Since music affects a person in every possible way: the melody and its musical expression deeply affect a person's feeling, evoking different sensations in it, generating different moods. The text of the song, whose ideological content affects not only emotion, but also the minds of the audience, excites and forces them to think. People have a certain attitude towards the spiritual problems that are reflected in the work. Such an effect is incredibly complex and powerful.

In the direction of musical education, ensuring the continuity of education is of particular importance. First of all, schools of Primary, general secondary education guarantee the training of mature music education professionals (personnel) in the future, in achieving the goal of attracting students with musical abilities in 1-7 grade music culture subjects to children's music and art schools (of course, after their school lesson). And after the children's School of music and art, the skills of note-reading, Instrumental Performance of future music teachers, who graduated from the music (art) faculties of art colleges and higher educational institutions, are firmly formed.

The work on the formation of work on musical works contributes greatly to the growth of musical – theoretical literacy of students, as well as positively affecting the development of their musical interests and abilities, the perception of music, its description, analysis, improvement of performing skills.

In the direction of musical education, there is a real possibility of the organization of Instrumental Performance and the transformation of activities in them into a natural continuation of educational work. Because, for example, when teaching the playing of a rubob instrument, we will have to rely on theoretical data in itself. Without it, it is incredibly difficult to bring students united into the ensemble to the level of playing evenly and uniform (at a close level).

In this place, it is a natural necessity to accurately represent the rhythm (number), position of sounds in the rhabarb curtains, mediator Strokes, sound stretching-counting, to have a reserve of clear knowledge about different tones (accent), mastering such bars as tremolo, liga, ligato, stakkato, tempo to express the character of music, dynamic Tues.

This in itself provides an opportunity for a deeper appropriation of theoretical material that has been covered in music lessons. In a well-placed state of music practice work, students are more likely to engage in music and practice more than their other comrades. This leads them to participate relatively successfully in the activities of music Savo, listening to music, choral singing as well, and to demonstrate their knowledge.

Playing a musical instrument, courting, hearing others, playing together, observing the performance of others, performing practical instructions of the teacher, completing the observed shortcomings together, observing the sound, ensemble, all this greatly affects the development of the participant – students' musical memory, performing abilities.

Once the participants of the ensemble have gradually occupied the elementary rules, requirements, elements of the rhabar playing, they can independently carry out the tasks assigned to them, remember the instructions indicated by the teacher (supervisor) on the study of the works, independently learn them, improve their performance technique, skills.

The musical worldview and thinking of the participants of the ensemble also develops in the process of studying various genres, Uzbek folk songs of character, songs written by modern composers for children, works belonging to fraternal peoples, foreign composers and folk music creativity.

The organization of listening to the works of various folk, classical, some composers in time with the participants of the ensemble, going to concerts together, attending various events, discussing achievements and successes after the performance increases their responsibility for the excellent mastery of Instrumental Performance, makes them accustomed to being disciplined and sets the stage for them to master even better in other disciplines.

Listening to a particular work before studying it, then sharing the impression of the reader about the work, explanatory words of the teacher, concise comments, conversations allow you to have a correct idea of the content, genre, structure, character, melody (melody), rhythm, harmony of the works. This is a real interest in and attachment to art, and aesthetic education itself.

Musical education direction, musical School Instrumental Performance and ensemble or amateur clubs include the following tasks according to their purpose and essence:

- education of students ideological aesthetic;
- the development of a culture of musical interest and abilities, singing and performance of students;
- performing in an ensemble, teaching to sing as a team;
- to strengthen the knowledge and skills acquired in the lesson in the process of training;
- to improve the artistic performance skills of the participants, prepare students for concert performance activities.
- Specific methodological aspects of working on musical works:

- Studying the sources about the separation of hearing and listening to music and the study of music by analytical analysis when working on musical works;
- If the music listening program includes the most rare works of classical music belonging to the Uzbek people. If the artistic taste of readers is turned in this direction;
- If the complication of musical works, which received the so-called "General Culture" sample, far from national tones, is explained to adolescents;
- If the psychological characteristics of students are taken into account when organizing the Instrumental Performance Process;
- In the performance of the instrument, the possibilities of teaching its students to listen to music are studied, while the work on the use of new and new styles is established .

After all, music serves to form the spiritual, artistic and moral culture of the younger generation, to carry out national pride and patriotic education, to expand the circle of thought, to grow creative skills and artistic taste, to educate independence and initiative.

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