

# A MODEL OF IMPROVING STUDENTS' KNOWLEDGE OF PRESERVING THE NATIONAL MUSICAL HERITAGE ON THE BASE OF AN AXIOLOGICAL APPROACH

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**Abstract.** *This article has developed a model for improving students' knowledge of preserving national musical heritage, as well as empirically tested indicators, proposals and recommendations of students' knowledge of national musical heritage. Theoretical, empirical, mathematical methods were used in the research work. As a result of this research, based on the axiological approach, the levels and criteria of integration of students' knowledge of preservation of national musical heritage, as well as empirical data on the research work are presented. At the end of the article, conclusions and developed scientific-methodological recommendations are given.*

**Keywords:** *musical inheritance, axiological approach, musical pedagogy, classical music, instrumental performance, vocal performance.*

## INTRODUCTION

The tasks of improving students' knowledge of national musical heritage preservation, in-depth study of Uzbek musical heritage, and the formation of skills to pass them on from generation to generation are becoming urgent. For this, it is necessary to bring innovative methods and developments into the pedagogical process, to create a new educational technology. At the same time, it is necessary to clearly define the goals and tasks of the pedagogical process in improving students' knowledge of preserving the national musical heritage. Pedagogical goals within the framework of the research work are to develop the knowledge of preserving the national musical heritage in students and to improve the system of their preparation. The subject of the research is the pedagogical form, method and means of developing students' knowledge of preserving the national musical tradition.

In general, the specificity of the pedagogical goal is determined by society, that is, the result of pedagogical activity is related to the interests of society. His work is aimed at improving the personality of young people in all aspects. Pedagogical activity ensures the social cohesion (sequence) of the generation. It transfers the experience of one generation to the next generation, realizes the natural possibilities of a person to gain social experience.

## LITERATURE ANALYSIS AND METHODS

The study of Uzbek national music culture is one of the most important issues. In this regard, O. Matyokubov, O. Ibrohimov, R. Yunusov, Sh. Aikhojayeva, Ch. The reforms carried out by scientists such as Ergasheva, R. Kadyrov, and L. Jorayeva lead to the achievement of new results in the field.

## RESULTS AND DISCUSSION

Effectiveness of music education, organizational and educational work on development and popularization of national musical heritage are of great importance in improving students'

knowledge of preserving the national musical heritage. "That's why the ideal of the teacher-pedagogue and his knowledge, potential, skill of teaching the pedagogical process play an important role in the pedagogical process of preserving the national musical heritage. Participating in the process of raising a perfect generation, the teacher should not only set an example for others with his spiritual and moral culture, but also, as a mature teacher, should make his due contribution to the work of educating perfect person and highly qualified personnel. Pedagogical skills of the teacher are considered the main tasks of organizing all forms of the educational process in the most convenient and effective way, directing them towards the goals of personal development, and instilling a tendency towards activities necessary for society"[1,103]

In music education, it is clearly expressed that the educational content and procedural components are interconnected. "The substantive part of education is aimed at mastering theoretical knowledge and searching for new information. It requires the use of educational work methods known from general pedagogy - explanation, application, heuristic (finding the truth), problems, etc. The part of education related to the acquisition of performance skills involves the use of not only general didactic methods, but also specific musical methods related to demonstration and guidance in performance. Acquiring the skills of collective creative activity requires pedagogical and creative "modeling" that involves the creation of an educational process that works in different "modes" - educational training, rehearsal, stage works" [2,69].

"During music classes, especially in performance classes, the pedagogue has a pedagogical effect by correcting the student's emotional and psychological state changes every minute, seeing his performance actions, and setting educational tasks accordingly. methods will have to be changed. Many researchers deny the possibility of using pedagogical technologies in a person-oriented pedagogical approach. In their opinion, it is impossible to write down the path of formation and development of a person in advance, but they believe that it is possible to design the positive features of the educational environment. Because the educational effect is manifested separately for each subject of the educational process»[3,69]. But there is a great possibility that factors that increase the interests and initiative of a person and create the actualization of knowledge will be born in an activating educational environment.

Management of future staff activities in the process of pedagogical education is complicated because the goal of the pedagogue is always directed towards the future of the future staff. Realizing this, skilled pedagogues design the logic of their activities in accordance with the needs of future professionals. The specificity of the purpose of pedagogical activity requires the following from the teacher:

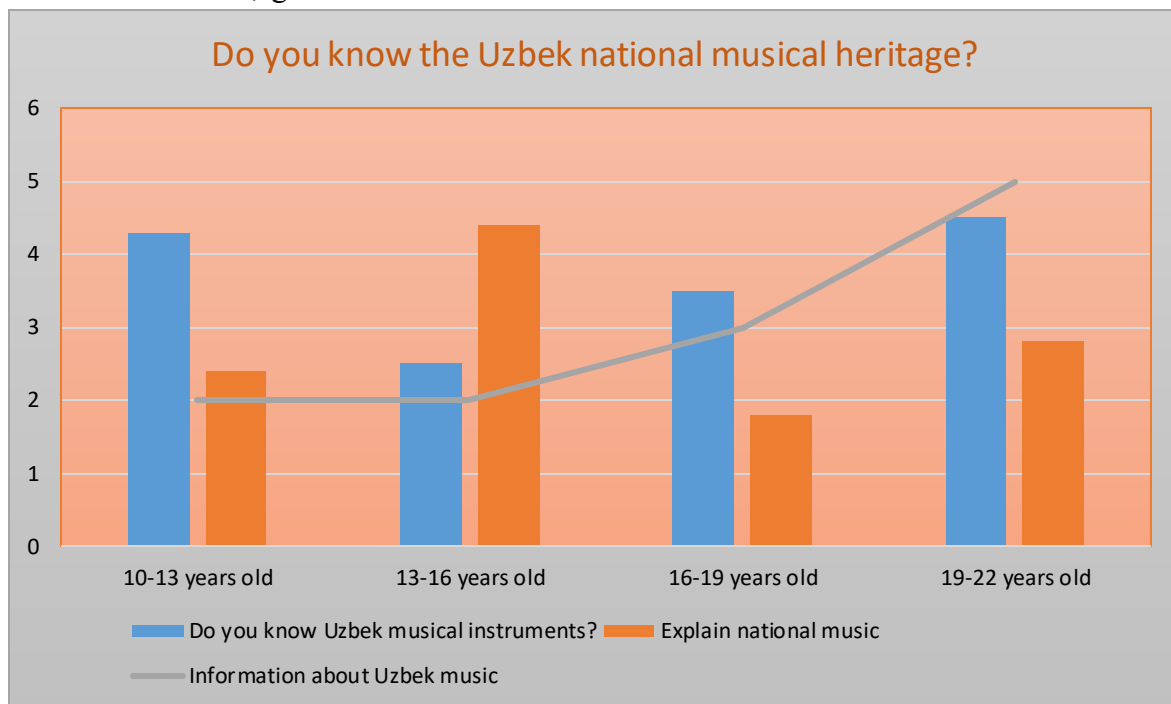
- fully understanding the social tasks of the society and accepting them;
- a positive approach to specific actions and tasks;
- to pay attention to students' interests, to turn them into defined goals of pedagogical activity. Based on these directions, imparting knowledge to students, preparing them for professional activity, forming professional competence in them affects both the quality of education and the efficiency of professional activity.

In fact, music education is a field that is more complex than other fields and requires a unique methodology. At the same time, Uzbek national music is distinguished by the fact that it is combined with national and religious values and has a unique philosophical content. Uzbek music culture is ancient and colorful, and at the same time, it is developing, incorporating modern traditions. First of all, unique folk music, classic musical heritage, national composition,

contemporary composition, as well as folk amateurism and lively popular pop art are manifested in the form and style of extremely bright aspects. With the honor of independence, attention to our national-spiritual values, revival of our forgotten traditions in a historically short period of time, renewal and reformation for the purpose of continuous development became a priority. Efforts to develop cultural and musical relations with neighboring and distant foreign countries in the way of mutual enrichment have also become urgent.

The lifestyle of the Uzbek people has changed to an unprecedented extent in recent years. Now, today's man is on his own path of living a good life, showing beautiful examples of communication, and most importantly, aesthetic assimilation of reality. At the same time, it has a significant impact on the development of musical culture.

It is known that the spiritual beauty of the Uzbek people has found its wonderful, unique artistic expression in the melodies coming from the depths of the ages. According to one of the definitions given by our scholars, music is the food of the human soul. Therefore, for many centuries, national music is a vivid expression of the rich spirituality, deep thinking, and perfect spirit of our ancestors in sounds, and at the same time, it is the soul and soul of our society, which is the creator of a new, great state.



Students' success in music education, moving from not knowing to knowing, from not being able to succeeding, that is, to realizing the meaning and effect of their efforts, creating conditions that ensure the feeling of joy of achievements, hard work, desire to study and desire Cultivating winter talent is one of the main tasks and blessings. Thanks to music, the student has the idea that nobility, glory, and beauty exist not only in the external world, but also in it. The development of artistic and mature performance of the precious, classic and rare musical works of the Uzbek people on folk instruments increases the interest of young people in music in our time.

In the new stage of development of Uzbekistan, attention to traditional Uzbek music has increased. The revival of national values, traditions and rituals also caused significant changes in the field of music. In addition to the rich artistic and visual tools of our ancient national music, Uzbek music art has risen to a higher level as a result of mastering new genres and types. For this reason, many competitions are being organized on the scale of the republic.

## CONCLUSION

In conclusion, it is necessary to improve the knowledge of preserving the national musical heritage in students, as well as to develop the skills of playing national musical instruments and working with them.

1. It is necessary to find out which musical instrument the student is inclined to, having an individual conversation with the student. For a variety of reasons, students differ from each other in terms of intellectual development, interest in music, abilities, and moods. The results of the research test conducted in this regard are explained in the following table. In the scientific research work, an experiment was conducted on 3 different questions in this questionnaire. According to him: in the table above, the level of Uzbek national musical knowledge of young people who are maturing much better in terms of their age has been well evaluated.

2. Regardless of the type of instruments, whether they are stringed instruments, wind instruments or national percussion instruments, from the first lesson, the teacher-teacher teaches the student the history of the instruments, their range, the level of performance possibilities, should give an understanding of the stroke (beats). It is necessary to pay attention to the condition of playing a musical instrument (postanovka) and correct defects in time during observation.

3. It is important for the teacher to achieve the student's finger movement, appliqué rules, the balance of right and left hand movements, and pay special attention to hand muscle activity. For example, in the performance of *gizjak*, *kashkar rubobi*, *dutor*, *flute*, *chang* and other musical instruments, the teacher requires the student to form a free finger movement without straining the muscles. When the muscles are strained, the voice trembles and sounds unpleasant when playing the *kashkar rubobi*, and the hands get tired quickly; and in *dust* performance, the voice sounds dry and loud; the sound is creaky and uneven. If he follows the rules of appliqué and takes a free, correct performance position, the muscles will not get tired, the performer will be able to perform freely and correctly understand the nature, essence and content of the work. This will prepare the basic and important ground for mastering the skills of artistic performance on the instrument.

4. The teacher-mentor gives the student the idea of the piece of music being performed, a detailed explanation of its content, the character, tempo, form, structure, genre, nuances, ensemble, and author of the piece of music, which helps the performance to be successful. . Otherwise, the performer will not be able to fully cover the character and content of the work. Such a performance does not reach the heart of the listener, it means that the work done is wasted.

5. No matter what tempo (tempo) music works are written, be it "dance", "march" or "song", when getting acquainted with the work, it is its own (tempo) only after learning it at a heavy, restrained pace. it will be necessary to start working on the pace and artistic performance. These may include dynamic signs of a piece of music, musical accents, choruses, laments, and various decorations, styles, and techniques (strokes) found in the piece. Sometimes students perform the same dynamic form from the beginning to the end of a piece of music[4,7].

Based on the research results, the following scientific and methodological recommendations were developed:

1. It is necessary to introduce the teaching of the "Music axiology" module in the block of elective subjects for all undergraduate courses in the field of music education.

2. It is necessary to include topics related to the formation of students' national musical axiological skills and culture training in the program of subjects in the block of musical and applied sciences.

3. It is necessary to introduce the full use of information communications in the improvement of the national musical axiology system.

4. To further enrich and develop the national musical knowledge base of future music teachers, it is necessary to constantly organize and encourage industry-related competitions, festivals and events, and to develop innovative models of targeted training for socio-pedagogical activities. fit for purpose.

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