

# Uzbek folk instruments ipesen - as a tool for education of students

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## **Abstract:**

*The article is devoted, in particular, to Uzbek folk instruments and its role in the musical and aesthetic education of students of children's musical and specialized schools of arts. The essence of musical meaning is revealed in the context of understanding the role of music in the life of a person and society. Musical meaning is viewed as musical and sound objectification of personal meaning. The study of the mechanisms of the musical meaning of genesis made it possible to identify contradictions in the educational process, caused by its mismatch with the laws of the musical meaning of genesis, and to outline the ways to overcome them.*

**Key words:** *sensation, perception, auditory ideas, aesthetic intention, rhythmic ensemble.*

## **1. Introduction**

Uzbek musical culture has an ancient and rich heritage. Its content embodies in itself the national spirit, high-quality human, artistic, spirituality, struggle for the independence of our nation. There are also excellent schools of Uzbek music teaching methodology. The following methods of music education are available in folk traditional music pedagogy.

Popular folk music pedagogy is reflected in the daily life of people, in family ceremonies, in the labor process. And it is done naturally and involuntarily. Popular music genres are performed individually and collectively at weddings and funerals. In the process, new melodies and songs are created. This is an invaluable factor in the artistic and musical development of people, the enrichment of our musical heritage, especially in the moral and artistic education of the younger generation.

## **2. Main part**

Professional music education has an excellent school. In his practice, science, duration and sequence of education are logically related. The content of education is rich due to the quality and sophistication of the profession and oriental moral education. The experience of the teacher in the practice of the teacher-student plays an important role in this, especially skillful execution and spiritual wealth. Young artists were blessed with the white blessing of dedication to serving the people only after years of impeccable theoretical and practical study of music. Talented performers - musicians - halfas, dostonhans and maqomists work under the guidance of professional musicians. At the same time, many of them are learning the art of composition and enriching our musical heritage.

Uzbek folk musical instruments, which are taught to play in music schools and a specialized school of arts, thanks to their performing abilities, create the most favorable conditions for the musical aesthetic education of students, enable students to perceive and convey the characteristic aesthetic properties of musical art, perform works of any genre and complexity. Thanks to the simple and convenient design of many folk instruments, children can quickly be taught how to play them, and familiarize them with musical creativity. Learning on folk instruments and mastering playing them can serve as the main means of attracting children to ensemble and orchestral instrument classes.

As the study of the specific features of folk instruments has shown, any of them has the opportunity for individual musical and aesthetic development of the student. In music schools, most of them learn to play plectrum-spike instruments, because these tools are more accessible

for learners to learn and understand. This, in turn, creates favorable conditions for organizing ensembles and orchestras of the same type. Learning to play strings and percussion and bowed instruments, in turn, creates conditions for the organization of diverse instrumental ensembles and orchestras. And the inclusion in them of such instruments as the bass and contrabass dutar, which is relatively close in performing manners to these instruments, gives the right to organize small orchestras, the so-called plectrum orchestra of Uzbek folk instruments. All this introduces into the musical-aesthetic education of students higher forms of musicization - polyphonic performance and hearing, i.e. fosters the perception of polyphonic works, ensuring good results in improving the performing skills and development of the participants, fosters their interest in art, the ability to acquire the knowledge necessary for musical performance, and a creative approach to work on works .

### 3. Conclusion

Uzbek folk instruments are of great importance in the implementation of the collective teaching method. This form of training really corresponds to the specifics of folk instruments. Collective learning to play on these instruments can be quite gipkim and varied: unison design, makes it easy to chat with the group at the initial stage; ensemble performance in a group of homogeneous instruments (playing canons, two, three, four voices, playing a melody against the background of chord accompaniment); ensembles of mixed composition of different timbre of instruments, where each of them serves as a melodic; playing in a small or large orchestra, where the specificity of each instrument appears most characteristic, the expressive possibilities of the orchestra - a creative team - are revealed .

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