



ORGANIZATION OF CLASSES ON LISTENING TO SAMPLES OF THE NATIONAL MAKOM IN PRIMARY SCHOOLS

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Abstract: The article discusses the importance of listening to music in introducing primary school students to the art of makom and educating the younger generation through the art of makom in the spirit of high human emotions.

Keywords: traditional professional musical heritage, cycles of national art by Makom, Bukhara Shashmakom, Khorezm makoms, Fergano-Tashkent versions of makoms, “Mushkilot”, “Nasr”

Makom art is a rich spiritual heritage of our people and the leader of traditional professional genres of classical music. Makom's art embodies several centuries of history, expressing the aspirations and sufferings of people in a thoughtful philosophical, unique artistic style through a strong emotional impact on the mental state of the listener.

President Sh .Mirziyoyev noted in his decree of November 17, 2017 "On measures for the further development of the Uzbek national art of makom": "This is a unique art that for centuries has gained great fame and attention not only in our country and the countries of the East, but also around the world. The fact that "Shashmakom", the flower of makom art, is recognized by UNESCO as the intangible cultural heritage of mankind and included in its representative list, is a clear confirmation of this" [1].

The resolution gives a critical assessment of the current state of the study, development, promotion of the national classical art of makom, it is noted that “at present, the ample opportunities of the art of makom are insufficiently used in the formation of national identity, the comprehensive development of our culture, the education of our people, first of all, the younger generation in the spirit of high human feelings, the formation of its aesthetic taste and thinking.”

President Shavkat Mirziyoyev, in his speech at the opening of the international conference on the art of makom, held on September 6-10, 2018 in Shakhrisabz, stressed that “It is necessary to mobilize all our capabilities so that the tone of makom, the spirit of makom and the philosophy of makom are deeply rooted in the minds and hearts of every person, first of all, our younger generation.” The idea of introducing children to the classical art of makom from an early age confirms the importance.

Taking into account the fact that the upbringing of the younger generation begins from the first preschool institutions and schools, it would be advisable to begin acquaintance with the art of the national makom from this period. Currently, the creation of makom schools in each region on the initiative of our president lays the foundation for the growth of professional specialists in this field in the future. But the fact that insufficient attention is paid to the effective use of makom art samples in the general music education of secondary schools is one of the urgent problems of our time. Based on



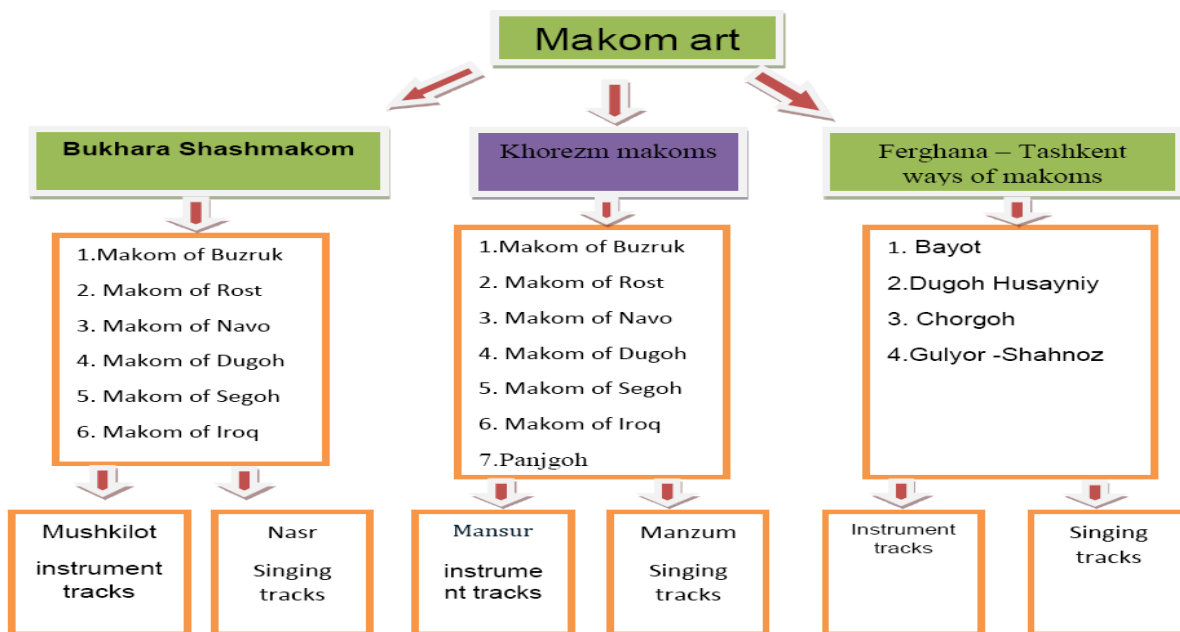
the collection, classification, musical-theoretical analysis and research of makom samples, the issues of involving certain sorted samples corresponding to the age and psychological capabilities of students in the process of musical education of grades 1-7 on a scientific basis have not been sufficiently resolved.

In general education schools, the subject of musical culture is taught in grades 1-7. The activity of listening to music is one of the main activities of the subject musical culture and serves to develop the musical worldview of students, enriching their spiritual world. Children of different ages can listen to various pieces of music from television, radio and other media, including makom music. But purposeful listening in music lessons at school, on the basis of a certain system, under the guidance of a teacher with an explanation and comments of a suitable, scientifically based work or its fragments suitable for students, can more fully ensure the perception of complex musical works, such as makoms, and an idea of them.

The purpose of getting acquainted with the examples of makom art in primary school is, first of all, to get an idea of it by listening to makom samples or fragments of them and partially singing with a voice.

According to the principle of sequence, in the first grade "tasnifi Buzruk", "Kashkarchai rock" (from the Buzruk makom), starting with simpler fragments of chants, in the 7th grade "Tarjei Buzruk", "Garduni" Buzruk, "Tarjei Navo", "Muhammasi Nasrulloi" from the Buzruk makom, "Sarakhbori Buzruk", "Tarona" and "Nasri Uzzol" from the Buzruk makom, "Nakshi Navo" from the Khorezm makoms, we planned to finish with relatively more complex melodies and songs, such as excerpts from "Bayot 1", "Dugoh V" from " Ferghana – Tashkent ways of makoms ".

For example: in Class 1, using the interactive method, a cluster can be divided into makoms into networks. At the same time, in a logical sequence, it is indicated that on the territory of Uzbekistan, makoms are divided into 3 local types (Bukhara shashmakom, Khorezm makoms and Ferghana – Tashkent ways of makoms) and each of them is divided into instrumental and vocal parts.





First-graders in the process of experimental testing listen to the first part of the makom buzruk "Kashkarchai rok" performed by the teacher.

To do this work, the teacher first conducts a theoretical and musical analysis of the melody himself, looking at the note, size 2/4, fret and key of D minor Dorian, starting with the note of salt and ending with D (tonic), which is in the melody of 8 chon and the same number of bosguy, that in 6-8 chon melodies of D minor Dorian fret D major defines the main characteristics of the Mixolydian fret, such as a temporary deviation and a return to its Fret and tonality.

Secondly, three (1-3) numbers and the evenly repeated melodies that followed them (a total of 40 bars) sound while playing one of the national instruments, and in the audio recording this part of the melody sounds in an ensemble performance.

Thirdly, he performs a fragment of a melody, playing a rubaba, gidzhak or other instrument, and singing to himself "zam-zama" (la, la, la or ni, ni, ni, ni) in the style of the first hone and Bozgui twice. Teaching students the rules and importance of singing in the style of zam-zam, he works to ensure that they also sing in this style. Students should remember that the classification is based on the name of the melody and the buzruk makoma, as well as on the fact that after a fragment of the melody has been listened to several times, they can hear it and pronounce the name clearly.

Conclusion

Students heard, saw, performed different music in different situations until they reached school age. They gave rise to a general picture of music and its instrumental and vocal (let's say) types. Based on this, students can be given brief information about the works by offering to listen to small excerpts from the makoms. In elementary grades, it is advisable to choose more excerpts from funny ones such as "Sokinoma" and "Ufar". While this work continues consistently on the principle from simple to complex, the shade of makom, the spirit and philosophy of makom can take a deep place in the minds and hearts of young people.

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