



IMPORTANCE OF FOLKLORE WORKS IN THE PIANO DIRECTION OF CHILDREN'S MUSIC AND ART SCHOOLS

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ABSTRACT

Piano education is of particular importance in a music school. This article discusses the importance of folklore works in the field of piano.

INTRODUCTION

D. B. Kabalevsky attached great importance to the performance of children's musical instruments. In particular, he noted that: "If there is a piano in the classroom, it is recommended to include four-hand playing (playing in an ensemble with the teacher) in the lessons ... Perhaps children who have never touched the piano keys in their lives, two fingers With i, he participates in the performance of a more or less complete piece of music by pressing only two notes given by the teacher.

MATERIALS AND METHODS

But what if there is no piano in the classroom? And even if it exists, there are difficulties in involving the children in the class in this activity - after all, the teacher cannot transfer everyone to one instrument at the same time. And with the undoubted advantages of applying this activity in the context of a school lesson, children would almost have the opportunity to "touch" the keys.[4]

RESULTS AND DISCUSSION

It is possible to learn how to play a musical instrument even at elementary musical instruments. If the school has children's musical instruments, we can use them in lessons with the teacher in an ensemble (including as a four-hand performance) - it is very important for us to sing along and move to the music. slave, because playing these instruments contributes to the musical development of children, enriches their musical and performance experience, and introduces a game element into the lesson. But is this type of performance on children's instruments able to keep children's attention for a long time? Even playing on popular elementary musical instruments created by K. Orff is intended only for children of preschool age. Today, it is already difficult to interest even children of junior school age with the noise of circles, rattles, triangles and drums. A very conditional result in terms of artistic quality can be achieved on the basis of a very difficult technique of playing Orff instruments. At the same



time, you cannot call them cheap. This makes them less likely to be distributed in a local school.[4]

Many difficulties can be overcome with the ingenuity of a music teacher. But still, the teacher's ingenuity is not enough to solve the problem of introducing all schoolchildren to instrumental music performance based on improvised methods. Or, apart from these instruments, it was possible to refer to others in the music lesson? After all, more than 50 years have passed since D. B. Kabalevsky created the music science program for secondary schools.

In fact, musical instruments are a tool that glorifies the spirituality of humanity in tunes, that is, a product of folk creativity, and they are miraculous and expressive instruments that have been formed among the masses since time immemorial, made by skilled musicians, and are becoming more and more perfect. The national pride, tradition, and values of each nation are expressed in musical instruments, and the sound emanating from them is also adapted to it. In the modern process, special attention is paid to such factors as a new look at the traditions of the past, the appropriate use of advanced technology, and the education of a perfect person. After all, music is the most important factor in the education of a perfect person, that is, it is considered as a factor that can be the basis for the spiritual and spiritual education of people. There is no doubt that this is the reason why attention is paid to it at all stages of the educational process.[2]

Starting from the 2022/2023 academic year, the skill of playing tunes on at least one of the national musical instruments will be taught in general secondary educational institutions, and a corresponding note will be made about it in their educational document (certificate).

The teacher should feel that he is working not only with the student learning the art of musical instruments, but literally with the student. Work should be approached in the same way, modern science studies education and development from a scientific point of view in depth and from all sides. The process of education and development is inextricably linked. Development is carried out in the process of education. The individual characteristics of students' acquisition of certain knowledge and skills, the degree of development of consciousness affects the educational process.

Whoever has a developed level of consciousness and intellect, he can easily and quickly acquire various knowledge and skills. Musical instruments included in the composition of traditional folk instruments: tanbur, dutor, sato, rubob, oud, flute, trumpet, koshnay, trumpet, gijjak, chang, law, circle, drum. Words used in folk art include changkobiz, sibizgi, safoil.

Reprocessed musical instruments include samples of rubob, gijjak, dutor and chan words processed according to the criteria of soprano, alto, tenor, and bass voices of music.

Trumpets, trumpets, drums and a circle of drum and percussion instruments have been formed in performance practice since ancient times and have become an active participant in all public events of our nation. Ensembles of traditional musical instruments are used based on their characteristics. In order to have a large-scale and large voice in the performance, a large ensemble of instruments was formed from all instruments. In the performance of instrumental music and the performance of status, performing in small groups has also become a tradition. Including: performance with the accompaniment of each instrument; tanbur with dutor; accompanied by tanbur, dutor circle; tanbur, dutor, gijjak accompanied by a circle, oud accompanied by a circle, etc. [3]



Up to now, Uzbek music performance can be divided into three main directions. Direction of folk folklore music, direction of classical folk music and direction of compositional music. In the direction of folk folklore, the instruments that have the characteristics of mass, sound and technical aspects are used more. For example: rubob, flute, gizjak, powder and round musical instruments. It should be noted that in the performance of folk music, the performance conditions and place are unique. Therefore, it is necessary for the instruments to acquire the ability to quickly adapt and perform in any conditions. [5]

CONCLUSION

Every nation can appreciate the art of other nations if it loves its national musical heritage, honors the tradition of ancestors, appropriates it and appreciates it. [7] After all, the musical traditions that have reached us are evidence of the strength of the chain of generations. In this regard, it is worth noting that classical music works belonging to status and status paths, which are the spiritual wealth of our people, have kept their artistic and aesthetic potential at a high level until now. Studying, researching and passing them on to future generations is one of the urgent issues of our time.

It is known that the musical culture of the Uzbek people is rich in national instruments, such as tanbur, dutor, gijjak, flute, koshnay, trumpet, chang, ganon, oud, rubob, circle and drum. With their perfection, they have found a worthy place in the practice of skilled performers. Because each instrument has its history of formation, performance possibilities, unique, attractive sound and fans. It is the sacred duty of every coach to scientifically and theoretically study all their secrets and to convey them to the younger generation.

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