

The Classical Melodies And Songs As A Core Of The National Cultural Heritage Of The Orient

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Abstract: The article focuses on Uzbek musical heritage of oriental scholars, national cultural and spiritual values, peculiarities of folk music, educational opportunities, directions, traditions and ideas expressed in folk songs.

Key words: musical heritage, classical songs, Uzbek folklore, Uzbek local styles and national music, maqom music.

In the early stages of Uzbekistan's independent development, the issue of national ideology of national independence was identified as one of the most important determinants of its further development. Because the study of human history shows that no society or nation can live without ideology. Every state and society in the world has its own ideals and interests that protect its original goals and interests.

In the work of a number of researchers, the main goal is to study the musical heritage of the Oriental scholars, the peculiarities of folk music, their educational opportunities, their directions, traditions and ideas expressed in folk songs, by R.Abdullaev and M.Aloviya, M. Rajabova, T.S. Vizgo, U.Jumanazarov, I. Ikramov, O.Matyububov, N.B. Toshtemirov, H.Khamidov.

In the musical heritage of the Uzbek people, classical songs, which are invaluable examples of folk music, play a significant role. While Uzbek classical

songs are an important factor in the development of national songs, it also has a significant impact on the artistic, cultural and spiritual education of young people.

It is worth noting that the basis of Uzbek classical songs are literary texts that are based on folklore or classic poetry (most of the poetry in the genre). In addition, many of the contemporary composers continue to create new songs inspired by folk songs, classical and maqom songs.

Poetic compositions by representatives of classical literature have been respected by our people for many centuries as examples of high art. They are highly skilled and talented as a work of art, with ideas expressed in their content, lyrical experiences with a divine definition of love, delicate emotions, exquisite images, imitations, colors, and images. It creates a special feeling in our heart. You read these works over and over and each time they make you feel in your heart. The poet's unimaginable imagination, the noble qualities of the work of his imagination, the exquisite appearance, the actions and actions of the poet attract the hearts of the reader. The melodic effects of such a poetic text accompany the magic and become a powerful tool for aesthetic education in terms of the emotional and emotional impact of human emotions. Music enhances the artistic and emotional impact of the song and its aesthetic education. It enhances both the performers and the audience, artistic aesthetic enjoyment, awakening in their hearts a sense of nobility, a love for life, a desire for beauty and a desire for beauty. It would not be a mistake to say that all of this is a reflection of the aesthetic upbringing. Therefore, the use of classical music (songs), their spiritual and aesthetic education, for pedagogical purposes, is highly effective. Here is a selection of educational aspects in the text of the song, in terms of the artistic value of the work as a product of music, its structure, genre characteristics, performance requirements, and the ability of the performers to match the musical perceptions of the students. It is necessary to fill in the information, listen to the recordings of the skilled musicians as much as possible, and take analytical interviews. A person, by

his very nature, always strives for beauty. That is why educating a person who aspires to beauty from a young age, according to the laws of beauty, is capable of feeling, evaluating, communicating, and creating beauty. Creating an opportunity is the ultimate goal and purpose of aesthetic education.

It is encouraging that a number of spiritual and cultural events are being held in the country to promote, popularize and promote classical music and maqom music to the life of our people and youth. The annual “Kelajak Ovozi”, The Melodies of My Country, The Talent Seeking, The Choice of Big Singers, Komiljon Otaniyazov, and Mamurjon Uzakov are also featured in the Uzbek TV program. "The launch of the TV programs", “Tarannum”, the National Conservatory of Uzbekistan, the Tashkent Institute of Culture and Arts, and the direction of training specialists in classical and makom performance can be appreciated positively. The role of classical music in the global music culture, in particular in the cultural life of the Orient, reveals their commonalities (similarity of musical instruments, similarity in musical terms and expressions, the harmony of performance traditions, styles). In this regard, it is worth noting the importance of the Sharq Taronalari International Samarkand Festival held every 2 years in order to revive ancient ties and develop them at a higher level. The benefits of such events and conferences are that scholars and musicians, scholars and musicians make their contribution to the development of music, expressing their views on the status and classical creation, their formation, common features, performance traditions and styles. . There is also considerable research on the use of classical music for educational purposes, and it is consistent with the work of our government in the study of folk music heritage and its application to the spirituality of our people. In particular, the great genre of art scholar R.Abdullaev, the singing traditions of S.Begmatov in the Ferghana Valley, O.Matyububov on theoretical issues of professional (classical and maqam) music performances by F.Karamatov, H.Ikramov, T.Gafurbekov's research on the local styles of national music, their

development trends, and the history of musical instruments. A study of scientific research on the problems of music pedagogy and aesthetic education shows that working through literature and art forms is very close to one another. As they are in certain forms of art and are closely related to the emotional impact of the human psyche, their approach, style, content and advice are also closely related. In fact, a major factor in this is the direct connection of poetry-related art to literature (poetry). A number of scientific researches on the problems of aesthetic education in folk singing, genres of some oases have been carried out.

Folk songs and classical songs are not only examples of folklore, but also literary and artistic values that have been loved by the people for centuries should be regarded as realistic creativity and art. Some scientific studies, articles and methodological literature have only interpreted the concept of folk music as folklore. This is what motivates the music education professionals and leaders of the art amateur clubs to work in this direction. We have chosen the most popular examples of folklore that have stood the test of time and are widely recognized by the public, analyzing their educational and aesthetic value and enriching their spiritual world. We aim to increase their interest in national values through them. Because the word "classical" also means "chosen," "mature," "acknowledged." It is right to evaluate classical songs, great songs, some songs, songs, poems, classical works as classical works, that is, those that are examples of high art. means that the As proof of our opinion, we should note that the "introductory" of the "shashmaqom" collection, which is the "ghost" of the folk music of our nation, is the product of folk art, interpreted as one of the most unique and perfect examples of folk music. is done. Among the scientific researches on the study of music art, in particular maqom music, is the role of I. Rajabov's Department of Matters. It provides a theoretical analysis of the unique artistic value of folk music and the history of the statuses that have passed through the stages of its formation, the structure of their categories, and their peculiarities. This book is an important

source of comprehensive scientific knowledge of maqom songs, which are the basis of Uzbek classical music.

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