



## THE FORM AND METHODS OF USING THE MUSICAL HERITAGE OF T. JALILOV AND Y. RAJABI

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**Abstract:** This article describes the forms and methods of using the musical heritage of T. Jalilov and Yu. Rajabi, and scientifically analyzes the principles and methods present in the pedagogical heritage of these composers.

**Key words:** Pedagogical heritage, repertoire, figurative and emotional, circle, bright performance, ensemble, teacher, didactic teaching, composer.

The growing attention to the restoration, further enrichment and development of the national musical traditions of our people has created the need to further study the work experiences of representatives of our classical musical heritage. Since this study examines the principles and methods present in the pedagogical heritage of T. Jalilov and Yu. Rajabi, who took an important place in the performance of our national music, in the experimental work, the main attention was paid to the specific rules of performance skills.

Some aspects of the work skills of these well-known composers and performers, their unique creative ways and methods of professional training of music teachers are sufficiently covered in the pedagogical literature created from music. [1.].

They can include:

1. Promotion of musical artists in the student audience.
2. Ability to vividly and emotionally perform the work.
3. Knowing the school repertoire.
4. Knowing how to perform important themes and fragments.
5. Knowing the skills of correct choice of accompaniment and transposition.



6. Skills for managing various organizational activities outside the classroom, creating musical clubs and ensembles.

Until recently, the traditions of national-cultural, spiritual and pedagogical views covering all aspects of the people's lifestyle were not taken into account in the process of professional training. Therefore, as one of the main tasks of this work, we tried to solve this problem based on the use of the national musical heritage of T. Jalilov and Yu. Rajabii, which came down to us and created by them, in order to raise the process of training professional competence of future music teachers to a higher level.

For example, the fact that teachers teach their students in the house of the teacher, on the one hand, and on the other hand, it is connected with the existence of national traditions of raising a child, that is, a student, around a large number of relatives. It had a clear educational meaning, and in families with many children, the skills of cooperation with people of different ages and personalities were developed: children were forced to participate in various types of activities, and on this basis, a solid foundation of labor education was created in the family, and the main focus was on young people following the example of adults. were able to educate. In a home where there are adults, the influence of attention and cordial treatment is strong, and they are achieved not by blind obligations and calls, but by personal example. For example: Hashars, various meetings, hospitality, participation in taking care of young children in the family, etc. created conditions for the regular penetration of folk traditions into the life of children. [2].

All the conditions based on family upbringing were created in the house of teachers who lived with their students. Great importance was attached to the following pedagogical factors in their didactic teaching.

The goals of past and present music pedagogy education are:

These are: - High moral qualities: hard work, humility, having a sense of responsibility, being considerate and alert to others, politeness, endurance, nurturing a strong-willed person.



- To be faithful to his work, to educate a musician who has high performance skills and praises beauty.

- Educating a person who is able to preserve and continue the folk musical heritage, that is, from professional qualities (the ability to hear music, the ability to remember, the sense of rhythm, etc.) In addition; Uzbek folk and classical music and poetry, the history of the origins of all genres, mastering the traditions of performance, high spirituality, professional demand, regular work on oneself, sensitivity to the artistic and aesthetic requirements of the audience, understanding the value of the national musical heritage, feeling its beauty, its ideological direction, meaning, and the education of a person who is able to perceive and perform the richness of the emotional image. [3.].

*The national framework of music education can be described as follows:*

- paying attention to all genres and forms of folk performance, folk songs and melodies, status and sagas, musical instruments and vocal parts;

- performances at concerts and various spiritual and musical events, commemoration days held in the republic, dedication to traditional national holidays - Independence Day, Navroz, and other such solemn days;

- knowledge and wider study of folk traditions and customs related to folk art. Our experimental works in the field of music education and many years of teaching experience show that the effectiveness of the educational impact on students largely depends on the following factors. [6.].

1. Coach's reputation.

2. Existence of a close relationship between the coach and students and its essence.

3. To what extent the coach knows the personal characteristics of his students.

4. Creating conditions close to the relationship of teacher and student living as a family in the educational system. It should be noted that the importance of solving a number of contradictions related to the differences between folk pedagogy and modern pedagogy and their activity at different times was demonstrated during the experiment.



As one of such contradictions, it became clear that the family character of the interaction between the teacher and the student in teaching and the lack of possibility to continue this relationship in the conditions of the educational processes of the higher educational institution. [8].

But we came to the following conclusion, which was proven by experimental work with the possibility of rapprochement in the environment of close cooperation of the teacher and the learner in the conditions of the educational process. These are, - establishing close relations between the teacher and the student in various forms of work in the auditorium and outside the auditorium; - Fulfilling the requirements of the individual lesson process or the musical ensemble; - Discipline. (arrive and leave on time); - Performance culture (listening and respecting each other) - Perfect study of each student's personality by the coach.

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