

## DEVELOPMENT OF TRAINING GAME ON FOLK INSTRUMENTS

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**Abstract:** *innovative approaches to the development of the education system in the world are being introduced. In this regard, priority is given to reliance on international educational programs. The goal is to summarize the national educational experience and form a typological world education system. At the same time, special criteria for studying music are established in international educational programs.*

*The articles reflect on the issues of teaching performance on folk instruments in secondary schools.*

**Keywords:** *school, education, instrument, learning, student, music, source, knowledge, skills.*

## РАЗВИТИЕ ОБУЧЕНИЯ ИГРЕ НА НАРОДНЫХ ИНСТРУМЕНТАХ

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**Аннотация:** *внедряются инновационные подходы в развитие системы образования в мире. В связи с этим приоритет отдается опоре на международные образовательные программы. Цель состоит в том, чтобы обобщить национальный образовательный опыт и сформировать типологическую мировую систему образования. При этом в международных образовательных программах установлены особые критерии изучения музыки.*

*В статье приведены размышления о вопросах обучения исполнительству на народных инструментах в общеобразовательных школах.*

**Ключевые слова:** *школа, образование, инструмент, обучение, ученик, музыка, источник, знание, навыки.*

The STEAM international program envisages in-depth teaching of natural and art sciences in general secondary schools, thus achieving the formation of students' technological and aesthetic skills in accordance with modern requirements. The process of implementing the rules of the international educational program STEAM is underway in secondary schools of the country. Therefore, it is important to study the problem of theoretical issues of teaching the performance of folk instruments in general secondary schools [1].

In the general secondary education system of the world, special attention is paid to the teaching of instruments of national and world peoples. For example, in general secondary schools of European countries, lessons are first taught on the performance of national instruments, and then the skills on folk instruments of the peoples of the world are formed. In this regard, it is important to provide knowledge and skills about the musical performance of our people in general secondary schools [2].

The subject "Music Culture" is taught in grades 1-7 of secondary schools of the country. This subject is designed to teach students about the art of national music and the art of music of the peoples of the world. In this sense, it is important to provide students with theoretical knowledge on the performance of folk instruments through this subject. At the initiative of the President of the Republic of Uzbekistan Sh.Mirziyoyev, work is underway to teach each student of secondary schools to perform certain folk instruments. Our people have more than twenty national instruments such as chang, nay, rubob, doyra, dutor. A student who learns to perform on any of these instruments is considered aesthetically competent. In order to master the performance of folk instruments, it is necessary to have knowledge of its theoretical issues. In addition, the New Uzbekistan Development Strategy sets the task of forming the musical and aesthetic skills of secondary school students in all areas, in accordance with the requirements of international educational programs. This highlights the need to create research on the basis of new approaches to the problems of the subject "Music Culture" taught in secondary schools [3].

Culture of "Golden Aylid" environment and its musical landscapes, "Golden Aynia", "Majidir Slavb", "Hamsandula", such as "Golden Domestic" culture, and its music landscapes. It is possible to collect by the bytes of the poetic demates. It is known that the science of the scholar does not have a special booklet, on practical issues. His music views are reflected in various brochures, works of Tazkira and art.

However, as noted, there are certain problems in the union of this waterbarian and, most importantly, drawing the right conclusions and focusing on today's needs. Most confuse and complex of them, the concepts and expressions of this period, to find the constitutes between modern occupants. For example, let us consider the concepts of "two science of Golden Age" and "Advers" and "Music Music".

In his inheritance of the Far and Ibn Sina, the phrases of "theoretical music" and "Practical music" were used. With the decision of Zaliendin Urmugi doctrine, these two bases have been renamed "science" and "musical". The

scientific sources and special brochures of this period also use “Science”, “Science Music”, “Music”, “Theoretical”, “Matimat “or” Matoqot and Shayot”. Similarly, next to the “Science Music”, “Sanali Music”, “Sanabi Nafisa”, “Elvened Artists”, “Badayi” phrases are used.

For Navoi, each of the unstable, in the sense, in the sense, in the sense, the scientific basis of music studies has a practical basis and should be used in solid boundaries. In this regard, the musical science is characterized by a symbol of the Khorezm Pierce Cover of the Teacher Master. This is not even in vain, of course. First, the musical condition of Khorezm Navoi El. In addition, the Kubberavia, which differs from Khorezm, is distinguished by its prone to a musical. In ideological emphasis, this is also a very important factor.

Furthermore, as we talk about the great description, we think, as well as the science of music, as well as the knowledge of their time, can be shown in the science of music. He was the futadious time of Najmiddin Cryoning and the connections of the sect and musical sciences. In the initial chapter of Majoris Un-Nafois, Abul School of Kheach will be praised. According to Alisher Navoi, Mawlana Khorezmi was very popular in his time. Other sources are also testified of this work. But unfortunately, this text this century is not known.

The term “Iz” mentioned in the next bytes is also one of the key concepts of Alisher Navoi. On the one hand, he literally meant the concept of “music”. On the other hand, the local name of Ud or Tanbur and Dutar instruments, which are popular in the entire Islamic world. The emergence of the phrase is associated with the name of the well-known Greek philosopher Pygagori (Fuccessive Hakim). This was informed in Alisher Navoi's “History of anbiya and khukoma”. Thus, the term “soz” corresponds to the legendary psyche of the bytes [4, 191].

Take Majolun Nafois, Majid Nafois, Majid Alafiais, Mahbulul Slavb, Alsonbul Munhailin, "Status Pahlavon Muhammad". In each of them, a different approach is ignored, which comes from the goals of the work. In particular, Majolun Nafois is spoken to elegant artes of the High Literature Types of Facilities. Sahibikan Amir Temur or Sultan Hussein to Media are the special chapter and seasons.

Based on the procedures and regulations that have been established in elegant meetings, the owner shall be addressed from the life and creative activity of the Egyptians (Scientific For example, the death of Abul-Khwarizmi, Abdurrahman Jami, such as saints or “Adwan”, Khoja Abdulqodir Marog'iy have a great Alishox Buka, Mir Murtoza, Khoja Abdullah, Rumi and the other focuses on the occasion of the knowledge of teachers of music knowledge against them, “Adwan”, “Music music” and the meantest concepts and phrases to them are used within tenses.

All this determines the relevance of the study of the problem of theoretical issues of teaching the performance of folk instruments in general secondary schools.

Decree of the President of the Republic of Uzbekistan dated January 25, 2018 PQ-5313 “On measures to radically improve the system of general secondary, secondary special and vocational education”; February 27, 2020 PQ-4623 “Measures for further development of pedagogical education” PF-4050 of November 6, 2020 “On measures to develop science and education in the new period of development of Uzbekistan” is a necessity.

At the current stage of development of the art of music of the peoples of the world, specific research is being conducted on the problems of combining the teaching of samples of national and world music culture in secondary schools. In this regard, it should be noted that research is being conducted in centers, studios and special schools to strengthen scientific, educational and practical literacy. At the same time, each country has its own approach to teaching the art of music in general secondary schools. For example, in the Italian Republic, the teaching of national opera samples is given priority in general secondary schools, and this is also reflected in instrumental performance. The ongoing research is also aimed at the scientific solution of the problems of this issue, and it should be noted that the scientific research of the Athens School of Art will be effective in this regard.

Similarly, special attention is paid to the teaching of national music culture in secondary schools in Germany, France and the United Kingdom, and the research is focused on the study of problems in this area. It should be noted that the research conducted at the University of Bonn, the National School of Arts in Paris and the British Art Research Institute has theoretical features.

The United States prioritizes the teaching of jazz music, a product of the music culture of the African-American peoples, in general secondary schools. As a result, the folk instruments of the African-American peoples have been widely put into practice. Naturally, research is also focused on studying the problems of the art of music in this area. Significant research is being done in this regard at the Musical Research Institute in Chicago.

It should be noted that the teaching of the art of music in secondary schools around the world is a priority of the national heritage, and ongoing research is aimed at this. In this regard, the problem of theoretical issues of teaching the performance of folk instruments in general secondary schools, which we have chosen as a research topic, is consistent with the research of music culture in the world.

This determines the need to teach the performance of folk instruments in secondary schools of Uzbekistan.

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