



Folk Music Creation for Music Education Students - Music Education as an Important Tool in Moral and Aesthetic Education of Students

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Annotation

Folk songs enrich the works created by the team without memorizing them verbatim, but by adding something of their own to them in a creative way. In it, in contrast to the brightest examples of our national musical art, deep thoughts and ideas rich in philosophical thinking of the people are reflected.

The article describes the creation of folk music for students of music education - moral and aesthetic upbringing of students of music education.

Keywords: work, ritual, epic, yalla, lapar, big song, seasonal songs, Nowruz, folk holiday, folk music, working conditions, historical events, cheerfulness, play - laughter.

Introduction.

Today's era - the process of restoration of our national values, our artistic heritage formed over many centuries, requires comprehensive study of our traditions. It is of particular importance as an important tool in spiritual education. The creation of folk music - labor, ritual, epic, yalla, lapar, big song, seasonal songs (Navruz, folk holiday), which have been living with the history of our singing for several centuries, contribute to the development of lyrical works and the art of singing. Includes the work of master composers. The most important thing is that inner experiences are clearly reflected in these works. The importance of folk music in the moral and aesthetic education of schoolchildren is great. That is why in the Law "On Education" and the program of State Education Standards, great attention is paid to our national music, classical works, national values, Uzbek folk art, and the science of music up to grades I-VII is included in the program. The program, based on the principle of simple to complex, included Uzbek folk musical instruments, folk tunes, classical works, the history of status art, and shashmaqom songs. Nowadays, moral-aesthetic education of the young generation, education-education process is considered one of the main issues in all general education schools. Such opportunities in the art of music have served as a unique resource for students to become well-rounded people. The relevance of my graduation work is that in music culture classes, by teaching Uzbek folk music creations, schoolchildren are interested in folk music creations, affection, love for the Motherland, respect for elders, manners - morals, and the ability to feel beauty. And fostering feelings of appreciation.

The main part.

By its very nature, music vividly describes people's lives, their attitude to reality, and various inner experiences through various sound colors by means of artistic images. Music improves their spiritual and moral world by having a strong impact on human emotions. It serves as a tool for perfecting noble qualities. Our national tunes - our songs, which are an invaluable spiritual property of our people, are worthy of attention not only with the richness of words and melodies, but also with the unique lifestyles of the Uzbek people, with the sounds of national instruments, national values, and cultural traditions. . Folk music is created in various working conditions, historical events, joyful play - laughter or misfortunes, it is polished for many years, it is preserved



from generation to generation, from mouth to mouth. The basis of every national music is folk music. Uzbek folk music, like other types of folk art, is simple, concise and rich in perfect forms and diverse genres.

Folk songs enrich the works created by the team without memorizing them verbatim, but adding something of their own to them in a creative way. In it, in contrast to the brightest examples of our national musical art, deep thoughts and ideas rich in philosophical thinking of the people are reflected. In the field of folk music, one can clearly see the historical events of each nation, its struggle for freedom, happiness, and a prosperous life. The musical heritage created by our nation, our great spiritual wealth, is an invaluable source for the moral and refined upbringing of the young generation. Is considered

Because our nation begins to perceive the "mother goddess", an elegant and relaxing type of music, when the child is still in the crib. Therefore, folk music is the art form closest to the human heart. Uzbek folk music is divided into two types, depending on its artistic performance and performance students: I. The general public, II.

The first includes popular genres of folk music: lyric, ritual, labor, lapar, alla, terma, epic and children's songs.

The second includes mastery musical genres with a certain level of musical knowledge and performance skills.

Also, Uzbek folk music is divided into four local styles based on the lifestyle, customs, holidays, various labor ceremonies, musical genres, musical instruments, performance skills of our people and is named as follows.

1. Surkhandarya Kashkadarya local music style.
2. Bukhara Samarkand local style of music.
3. Khorezm local music style.
4. Fergana Tashkent local music style.

Each local musical style has its own characteristics and traditions. It has been formed for many years and invites to study and respect the centuries-old musical traditions and national values of our people. For example: Surkhandarya Kashkadarya oasis - epics, bakshi art, dombira, sibizig, ghatir pay, chanqobuz with musical instruments;

Bukhara Samarkand vakhsa - status, shashmaqom mavrigi; men's circle accompaniment performs with 2,3 dances, clapping, musical art (women's work), with the sounds of musical instruments such as karayaktash, zang;

Khorezm oasis - paintings, folk songs and lapars, game - dance tunes, khalfalik, epic and status, harmony with musical instruments;

Tashkent-Fergana oasis is distinguished by the uniqueness of songs, children's folklore, terma, lapar, makom, epic, yalla, and compositional traditions of tanbur, sato, and musical instruments.

The most important type of folk music is folk songs. Ashula is the most developed genre of Uzbek vocal music; it expresses inner experiences, philosophical thoughts, and the most delicate feelings. In Ashulla, there is a lot of use of syakals such as moaning and khochirma in music performance. Another type of song is the big song. The big song is performed without accompaniment, the performer is the performer, and the performer has a big or lipopcha. The tray emits sound at a certain level, it serves to direct the sound in one direction and keep clicking without losing the method. Usually two or three or four singers perform standing up. Each singer sings the intro, the climax, and then ends. Examples of such songs are such songs as "Bir kelsin", "Bok erdi", "I am



lost", "Shafolat". The term ashula was first used in scientific literature written in the 11th century, in the work of Mahmud Kashgari, "Devoni Lug'ati Turk", which has reached us, in the form of "homug", and the meaning of this word is song, i.e. singing. Does it. The performers of the song are called singers, i.e. "guyanus", "singer", "laparchi", "ulanchi". In most places, the hymns are sung in different tunes - (kalik, kayarok, karsak, likobcha, sometimes dutor, doira, dombira). The name of the child lying in the crib is added to the refrains of Allah, and the song itself is performed without instruments. A mother wishes her child to be happy and healthy in the future. Alla is sung in a soft, calm, lyrical tone. God, this is not just about putting the baby to sleep. According to the words of Ibn Sina, a child who has heard alla grows up healthy, polite, and his abilities develop well. The mother expresses her dreams and hopes in relation to her liver band, and the percussion method is rhythmically oscillating. It shows the position of rocking the cradle.

Lapar is a song and dance tune, usually performed by a soloist, two, and sometimes by a group of people. Sometimes the delighted audience joins in clapping. This includes popular works of our people such as "OMON yor", "Ililla yor", "and black hair". Lapars are sung in humorous and humorous context. For example, we can cite our famous and well-known lapar singers Mrs. Tamara and Tumiod Otaboyeva.

Yalla is a genre that is performed with songs and dances, with a cheerful, danceable melody. Yalla is usually performed by a large group with vocal ensemble and dance. Performers are divided into dance and vocal ensemble groups and enter the game clapping. One of the unique features of this genre is that the dreams of sincere love, affection and love are sung with pleasure and enthusiasm. In Yallas, the image of a loyal man who knows his worth is embodied in Yallas. M: "Namangan apple", "yali - yali", "Bogmacha bilagim", "Fabrika", "almacha anor" are examples.

Terma songs are sung about pandu advice, morals, decency, and humanity. They are sung in finger-weighted poems in a short and compact form. Bakhshis sing such terms accompanied by the dombra. M: You can cite the song "Admonition" performed by Chori Bakhshi.

Seasonal ritual songs - during the long past of the Uzbek people, various rituals and customs have been formed, in which the attitude of our people to life reality, dreams and desires, and spiritual rituals are expressed, most of them depending on the seasons and working seasons. will be held. The following ceremonies related to the four seasons have been held since ancient times.

1. In winter - yas - yusup, Ramadan,
2. In the spring season - "Navro'z", shahmoys, lazy wife, tulips
3. In the summer - tea momo,
4. Autumn season - blessing of water, summoning of wind.

The most examples of seasonal ritual songs were created in connection with the beautiful spring season and the Navroz holiday. It is noteworthy that this category of samples is mainly children who participated in most ceremonies like adults. M: "Stork Came", "Boychechak", "Swallow", "White Poplar, Blue Poplar", "Slow Wife".

Religious teachings - from the time when the Uzbek people accepted Islam, the reading of the Holy Qur'an, chapters and verses, was created through recitation in order to provide moral education.

It is appropriate to start from the elementary grades to learn the creation of folk music.

- a) At first, students should be started with small folk tunes, national musical instruments and children's folk songs.



- b) In order to form the skills of understanding Uzbek folk tunes, there should be a live performance of the national instrument, a picture of the instrument, a picture of the performers, an exhibition corresponding to the content of the tune, and an exhibition corresponding to the content of the work.
- c) In order for students to understand the melody correctly, it is necessary to tell a short story about the work, and then analyze it with the children.
- d) It is necessary to use musical rhythmic movements, educational-educational conversation methods, and develop a creative attitude towards the work.

It should also be noted that it is important to clearly define the educational, moral, and spiritual goals of musical materials for each class. Folk music, tunes-songs not only arouse sophisticated pleasure in students, but also teach them moral education and a deeper sense of human qualities.

Every nation has its own music, and the brightest examples of national music art are reflected in it. National education is an inexhaustible source of musical perception, because it is a fascinating world that directly conquers the human heart and mind.

Restoring the originality of our national culture in independent Uzbekistan, educating and perfecting students in general education schools from an artistic and moral point of view is one of the urgent tasks today. National music is a fascinating world that conquers the human heart and mind. One of the important tasks of musical education is to teach songs that interest, attract and delight students in music culture classes. Every folk music reflects national traditions, customs, rules of etiquette, historical events. It is very important to study folk music in general education schools. Because folk music is the basis of professional music.

Uzbek folk music is taught in musical culture classes from primary to seventh grade based on the DTS program. The tunes and songs included in the DTS program are age-appropriate. It helps to learn more about Uzbek folk tunes and songs, musical instruments, composers' works. The use of folk instruments together with the piano plays an important role in forming the national basis of musical education. Starting from the 4th grade, students begin to learn the main features of folk music in music culture classes. From the 4th grade, students are interested in science based on their life experiences, participate in clubs with their favorite activities, and develop their worldviews. Accordingly, the studied work should be suitable for their age and voice range in terms of genre, size and artistic aspect. Every teacher should make meaningful use of our national music and organize musical culture lessons. In this case, it is especially appropriate to sing excerpts from folk tunes and songs as vocal and choral exercises, and by this means to inculcate national music into the child's feelings.

Uzbek folk songs start from simple small songs and gradually become more complex. Examples of this are such songs as "Chamanda Gul", "Boychechakk", "Lola", "Choriy Chambar", "Yomgir Yogalok", "Yalama Yorim".

These songs form children's spiritual purity, love for nature, respect for adults, manners and morals. Another example of this is "good boy" N. Norkho'jayev "Wise boy", "We are soldiers", "Oi vatanim" Sh.Yormatov "Gul tutaman anajon" Ye.Schvars "Don't give up my teacher" Sh. Works such as Yormatov's music play an important role in moral-aesthetic education of students.

The works for listening to music also start from simple small pieces and then gradually become more complex. M: "Hawthorn", "Dutor Bayoti", "Andijan Polka", "Lola Dance", "Kari Navo", "Ferganacha", "Sharob - I", "Navrozi Ajam", "Munajat" including

Pupils listen to meaningful and cheerful music with pleasure and perform music and dances enthusiastically, which arouses interest in Uzbek folk songs, gains love and moral education.



Creates the ground for formation. That is why music serves as an effective tool for improving the spiritual and moral world of children. In order for the students to understand the works they have listened to, to express their thoughts and impressions, a conversation (question-answer) and analysis of the work will be conducted with them. Then the piece is listened to again. If possible, the music teacher first listens to the piece on a national instrument (doira, rubob, dutor) and then on a magnetic tape (or vice versa), so that the students understand the piece of music more deeply, will be appreciated. If the students perform the listened musical piece using different musical movements, or show how to perform it in dutor, rubob, circle, gizjak by imitation, or make up a story and draw pictures corresponding to the content of this melody, the impact of the work on the students will be long in their memories. They will be able to save time and enjoy music and cultural nourishment. It is necessary to carefully consider the songs, chants, and tunes recommended for teaching in each class of general education schools and deliver them to the students. Singing to children is a practical and effective means of understanding music, developing musical inclinations in them. Students will learn to sing and listen carefully to each piece of music through the medium of musical sounds, vividly imagine images and correctly evaluate music. The works performed in music culture classes should have educational value. A piece that is listened to or sung according to the age of children should be close to their inner world and affect their morals. Children should carefully listen to both happy and sad music, festive upbeat and comic music. Musical works that are listened to and sung every school year become more complex in terms of form and content. Modern music culture should be armed with various forms and information media, handouts and lessons in non-traditional style, visual aids and technical means.

Summary.

We need to understand that it is one of the main tasks today to take students to the world of great music art, to introduce them to the genres of Uzbek folk music, which is very rich, meaningful, meaningful, to enjoy music, and to educate them with moral sophistication and culture.

The age of rapid scientific and technical revolution in which we live now is reflected in the creativity of the people.

The great changes that are taking place in the social, political, cultural and economic life of our country require special attention to the issue of educating a new person, to art, literature, including the art and science of music, which is the creative intelligence of the people. also set very important tasks.

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