

AESTHETIC EDUCATION OF STUDENTS THROUGH NATIONAL VALUES (ON THE EXAMPLE OF BUKHARA CHILDREN'S FOLKLORE)

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ABSTRACT

A number of measures are being taken to build a legal society based on national and universal values. In particular, the problem of inculcating the ideas of the ideology of national independence in the content of the educational process, the aesthetic education of students through national values, traditions and centuries-old musical heritage is gaining particular relevance.

Keywords: Creation of such opportunities, skill, sophistication and artistic taste.

INTRODUCTION

Many resolutions and decrees of our country have been signed in order to raise the musical talent and culture of the younger generation, to get acquainted with the beautiful examples of folklore, to love and study the masterpieces of the art of maqom. The creation of such opportunities, first of all, awakens in children a love of music, art, and forms in them knowledge, skills and abilities, such as playing the instrument, performance. Second, on the basis of the art of music, the student realizes the spiritual, moral culture, national pride and patriotic upbringing of the individual. It develops creative skill, sophistication and artistic taste, expands the level of thinking. It reaffirms that art and literature are the memory of the human heart. Third, the art of music has a strong impact on the development of our young generation in the spirit of high spirituality. It should be noted that from the first years of independence, special attention was paid to the development of music in our country. In particular, the preservation and study of our classical musical heritage, its transmission to the younger generation has risen to the level of state policy.

As a result, prestigious international music conferences. At the initiative of President Sh.M.Mirziyoev on April 5-10, 2019 in Termez, the prestigious "International Festival of Bakhshi Art", the traditional International Open Festival "Boysun Spring" on April 28-29, 2019 in Boysun district, " It should be noted that in 2018, the International Folklore Festival "Nurli Navolar" will be held in Nurato district. In Uzbek folklore, singing is a separate branch, which is divided into three areas: the first - the recording and collection of folk songs; the second is booking, publishing; the third is scientific and aesthetic analysis. By this logic, the collection of Uzbek folk songs and their publication in books or individual books has a long history. It should be noted that the continuous recording of Uzbek folk songs for scientific purposes has become widespread since the 1920s. So far, as a result of folklore expeditions in different regions of the country, many folk songs have been recorded and collections have been published on the basis of collected materials. The study and compilation of Uzbek folk songs is currently being carried out by many of our researchers.

Researcher Rajabov Tokhtasin was born in 1927 in Kurgan district of Romitan district of Bukhara region. it is said that every mother caresses her child and sings while she is a man.

Songs, which play an important role in folklore, quickly attract the attention of performers and listeners, as they are intended only for singing. Even most of the songs are remarkable in that they are performed using a specific musical instrument through play (dance). Folk songs are important for their simplicity, conciseness, playfulness, ease of singing in increasing people's interest and love for the art of music, the formation of a range of musical tastes, knowledge and concepts. The acquisition of musical knowledge in singing is more likely to determine the specific features of the process of skill formation. In the singer, such knowledge is formed on an emotional basis directly through his emotional world. That is, from listening to music to emotional perception, and then to conscious thinking. Therefore, in the process of mastering music, it is necessary to teach a person to understand the national tone from an early age, to understand the poetic text of songs to the extent that it is in harmony with music, because it is important to develop the ability of future generations to enjoy music and artistic impressions. Signs of talent, as well as musical abilities formed on the basis of the mind, develop as a result of active participation of a person in a particular artistic activity. Therefore, even in schools, music teachers need to pre-determine the purpose of each hour of music education, and when teaching a particular piece of music, it is important to understand what kind of music education and skills are being formed in students. However, the course of music and pedagogical activities in school practice is still not up to date. One of the main reasons for this is that some important problems of music education methodology have not been solved. One such problem is the interrelationship of music education with national music culture. Uzbek folk songs are one of the leading means of attracting people to music. They quickly catch the public with their melody, the content of a character they are already familiar with.

MATERIALS AND METHODS

In humans, the ability to hear music is formed through the song "alla" and is actively enhanced with the help of caresses and rubs. Later, when the child learns to speak, he or she also acquires direct performance skills and constantly develops his or her musical imagination. It is obvious that folk songs serve as the main foundation for the formation and development of musical knowledge in man.

Songs, which are considered to be an ancient, popular, traditional type of folk poetry, are a constant companion to man, humanity, helping him in spiritual life, serving as an artistic part that ensures the uniqueness of various ceremonies. Because Uzbek folk songs, which are composed of different genres and united in a single system, conditioned by different spheres of social life, have a special place and scientific value. They fascinate everyone with their unique art, content, melody, impact, charm and educational and aesthetic significance. In folk songs, a person's spiritual world, inner experiences, voluntary and unhappy events in his life, sorrows and joys, hardships of labor, sufferings of love are embodied in vivid artistic images through emotions.

Oh dina - dina, dinashba

Xalq qo'shig'i
To'xtasin Rajabov notaga olgan

$\text{♩} = 100$

Lay, lay, lo, ta-ra, li-lay, lo. Lay, lay, lo - ye, ta-ra, li-lay, lo - ye.

Ha di-na, di na, di-nash-ba, Ko-ki-li til-lo mo' yash-ba. Gap na-za-net ro' yash-ba-(ye)

♩ Tugatish uchun.

Sax me-gi-rat di-lash-ba. Bo-g'im bo-ru, bo-g'im bor. Bo-g'im-da a - no-rim bor.

May - li siz-dan o'r-gil - sa - me, Chi-roy - li de-gan ba-cham bor. Shun-day de-gan

ba-cham bor, A - sal - gi - na ba-cham bor. Shi - rin - gi - na ba-cham bor.

Naqarot:

Lay, lay, lo, tara lilay lo,
Lay, lay, loye, tara lilay loye.

Oh dina - dina, dinashba,
Kokili tillo mo'yashba.
Gap nazanct ro'yashba,
Sax megirat dilashba.

Naqarot.

Hamto`bacha ki dorat?
Doshta boshat burorat.
Burorat sari ko`cha - ye,
Ko`chaba bozi dorat.

Naqarot.

Chi doremu, chi dorem?

Bachheki xushro'y dorem.

Chi doremu, chi dorem?

Duxtar - pisarho dorem.

Naqarot.

Bog'im boru, bog'im bor,

Bog'imda anorim bor.

Mayli sizdan o'rgilsame,

Chiroyli degan bacham bor.

Shunday degan bacham bor,

Asalgina bacham bor.

Shiringina bacham bor.

CONCLUSION

Of course, although the types of art invented by mankind have a certain form and meaning, they are essentially connected at a single bullet point. When it comes to a song, especially when it comes to involvement in a particular performance or music in a national tradition, we are sure that it has evolved on the basis of imitation of nature. Even its architecture is undoubtedly based on elements of nature. This event is a common feature not only of the Turks, but also of the beginnings of the singing of the peoples of the world. After all, it is known that man's heartaches, groans, and beliefs all derive their origin as a work of art from imitation, that is, from imitation of nature.

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