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## CREATING BEAUTY IN STUDENTS BY TEACHING FOLK SONGS IN MUSIC CULTURE CLASSES IN SECONDARY SCHOOLS

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### Abstract

In order to study and summarize the existing experience in the aesthetic education of students based on the teaching of Uzbek folk and musical arts in the lessons of music culture, the lessons of advanced teachers were observed, taped and videotaped. was recorded.

The article describes the features of creating beauty in students through the teaching of folk songs in music lessons in secondary schools.

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### Introduction.

In the lessons of music culture, we tried to determine the current state of aesthetic education by comparing the real state of national education of students and the views of teachers.

The existing experience in the aesthetic education of students through the teaching of Uzbek folk music in the lessons of music culture is as follows.

### The main part.

In order to study and summarize the existing experience of aesthetic education of students in the lessons of music culture on the basis of teaching Uzbek folk music, the lessons of advanced teachers were observed, recorded on magnetic tape and video. . In the process of observing and recording lessons, we sought answers to the following questions:

- a) What questions and tasks are asked in music lessons to cultivate nationalism in students. What are the goals and objectives of national education?
- b) questions related to the content of music culture education - the role of Uzbek music folklore,

including khalfa and doston spoons, which is one of the examples of national music included in the textbook of music culture;

c) questions that serve to determine the specifics of the process of national education, the type of lesson, the relevance of students to real learning opportunities, the pace of work, the methods used in the education of nationality, etc.)

In the observation and analysis of lessons, the culture of music can be classified according to the nature of the subject. The culture of music is suitable for the use of a mixed type of subject, in which the following logically interrelated musical activities are subordinated to the general theme of the lesson;

- music perception (listening)
- song
- music literacy
- dance
- rhythmic movements
- playing on clapping and chopping tools
- music creativity.

In the process of studying Uzbek music and folklore, a khalfa and an epic spoon play a leading role in educating students in grades 5-7 in the spirit of nationalism.

- The Uzbek musical tradition is multifaceted
- wealth of genres
- attractiveness
- playfulness
- is distinguished by its unique musical melodies, which are not found in other countries of the world.

One of the musical genres of the Uzbek oasis, formed and developing on the basis of folk epics, the art of khalfa is also a literary and musical source worthy of scientific and practical research. Lapar, yalla, aytushs, national dances in the works of Khalfas have been studied by a number of scholars S. Ruzimbaev, R. Yunusov, B. Matyokubov.

In the lessons of music culture, the existing experience in the aesthetic education of students on the basis of teaching Uzbek musical folklore is studied and generalized. Classes of advanced teachers were observed, recorded on magnetic tape and video. In the process of observing and recording lessons, questions and assignments on beauty education were performed in music lessons. What are the goals and objectives of beauty education? To what extent is the role of Uzbek folk music, including khalfa and doston, in the textbook of music culture? What are the peculiarities of the process of aesthetic education? You can get answers to questions such as.

The state educational standard regulates the teaching of the basics of popular folk music pedagogy, professional musicians, music performers, great singers, maqom players, epic poets. The content of music culture education is to bring up the younger generation at the level of a cultured person who can inherit our national musical heritage and realize the richness of universal music.

At the same time, students should study the art of music in all its beauty, popular music activities; The intermediate goal is to develop an artistic understanding of music, singing individually and in groups, dancing and developing creative skills.

The requirements for the content of the subject of music culture consist of a set of theoretical and

practical activities, which determine the following topics:

- listen to music;
- Singing as a group;
- music literacy;
- musical creativity.

Listening to music and singing is the basis of educational content. In addition to studying them through singing and listening activities, there is an opportunity to study and master them in a comprehensive way, as well as to express musical characteristics.

We have witnessed that very little time is spent on the study of Uzbek folk music in the lessons and programs of music culture for grades 5-7, which are used in practice.

In particular, the DTS pays much attention to the theoretical foundations of knowledge, skills and abilities that students should acquire, and little time is spent on practical study and analysis. If we analyze the DTS by classes, it includes:

Knowledge to be acquired by 5th grade students:

- orchestra, ensemble;
- choir structure;
- types of sound;
- symphony orchestra;
- vocal - symphonic works.

Skills and competencies to be acquired by 5th grade students:

- to be able to listen to the chorus and folk orchestra on audiocassettes, radio and television and to distinguish them from the timbre and chorus sounds;
- artistic perception of works performed by choir and orchestra, understanding their content and artistic images;
- be able to distinguish musical drama and opera from the style of performance;
- To memorize the given spoons in pure melody. Knowledge to be acquired by 6th grade students:
- classical music; classical in master (professional) music;
- Classics in folk music genres;
- The artistic height of classical music in modern music;
- To get acquainted with the classical music of the peoples of the East, Azerbaijani mughams, Iranian dastgahs, Indian ragas, Arab maqoms, Uyghur mughams;
- The existence of essentially similar types of creativity in the musical culture of the peoples of the East, as well as the similarity and commonality of instruments;
- Rock genre, its origin; rock genre in Uzbek music, film music, its peculiarities.

Skills and competencies to be acquired by 6th grade students:

- Distinguish folk and master classical music according to form, content, artistic perfection and performance skills;
- Classical artistic height in modern national music;

- resonant and expressive singing of the words of the spoon;
- Sing some songs under the control of circle methods.
- The knowledge that 7th grade students should learn is classical music;
- Classics in folk music genres;
- The existence of essentially similar types of creativity in the musical culture of the peoples of the East, as well as the similarity, commonality, etc. of the instruments of the time.

Skills and competencies that students should acquire:

- Distinguish folk and master classical music according to form, content, artistic perfection and performance skills;
- Classical artistic height in modern national music;
- Distinguish rhythm and method;
- resonant and expressive singing of the meanings of spoons, etc.

If we pay attention to the analysis of the state educational standards and curricula, we can see that in the lessons of music culture students are taught very little about folklore. In the current textbooks, examples of Uzbek music folklore are reflected only in the 7th grade music textbook.

The 7th grade textbook covers the following topics in Uzbek music folklore:

- The art of hiring;
- folk songs;
- The concept of Uzbek music style;
- Uzbek epic schools;
- The art of calligraphy;
- The art of Uzbek singing.

The diversity of Uzbek folk music, the richness of genres and the diversity of its role in life are connected with this.

The genres of Uzbek spoon, song and chogu music are divided into two groups according to their function and place in life. We create beauty by teaching students the melodies of these folk songs.

The first is the songs and melodies that are performed only at a certain time or for a certain period of time: family ceremonial spoons, cocktail spoons, gods, and choo melodies performed at various ceremonies and performances.

The second is the songs and melodies that can be performed at any time and in any situation.

These include: lapar, yalla, ashula, spoon, chogu melodies, cholama and epic melodies.

When a music teacher sings these works in an attractive way, in the minds of students awakens courage, spiritual beauty, patriotism, love for our national musical culture.

Through the study of these works, students are guided to spiritual maturity. Each group has its own characteristics.

For example, the theme of the first group of singing genres, the performance of which requires a certain time or conditions, is related to a particular ceremony or other situation, and is characterized by the fact that it is almost indistinguishable from it.

Of these, "Yor-yor" spoons have existed among the people since ancient times. "Yor-yor" is a musical

genre of Uzbek weddings and folklore. There are many opinions in Uzbek folklore about its origin, the nature and term of the genre, the semantics of the spoon.

The second stage of "Yor-yor" weddings is one of the songs sung on the night of the bride's farewell. "Yor-yor" is widespread not only among Uzbeks, but also among Turkic peoples such as Kyrgyz and Kazakh Karakalpaks. "Yor-yor" is recited in some places by women carrying the bride from the father's yard to the groom's house, and in some places "Yor-yor" is recited side by side with the groom.

The theme of "Yor-yor" is very wide, including the description of the bride and groom, their life and children, encouragement of sweet marriages, patience in the bitterness of marriage. It also tells the story of a girl who leaves her parents' house and goes to an untested house, is sold for wealth and complains about her disenfranchisement.

Lapar plays an important role in Uzbek wedding songs. Lapars differ from other songs by their vocabulary, dancing melody and dialogue performed by two singers.

In Lapars, love, humor, domestic strife, and the relationship of parents with their children are sometimes expressed through light and sometimes bitter laughter.

As a lapar spoon, it has a small range, the structure of which consists of two parts.

Lapar's musical bases are often characteristic of the spoon with its marks. Lapar is common in Fergana, Tashkent, Khorezm, Shymkent and Osh regions.

The lapars of the Fergana Valley have a unique style of musical performance, which is determined by the melody of the melody, the fluency of the rip structure, the peculiarity of the instruments, the performance of the lapars in the form of dialogue. Examples of popular Fergana lapars are "? Ora soch", "ilpillama", "Bilakuzuk", "Iilla yor" and others.

Alla is the most ancient form of spoon art, it is a spoon sung by mothers, who cradle it in a cradle, swing it to put young children to sleep and rest. This type of song is also sung with a soft, soothing melody.

After each verse or verse of Allah, the verses "Alla bolam alla", "Jonim bolam alla" are repeated. The boy is praised by such soft phrases as "My lion, my child, my toy, my mare". The girl is praised by such phrases as "My sweet word", "My soul", "My weapon's eye".

One of the independent genres of Uzbek folk music is terma. The lexical meaning of the term is selected, selected, compiled, selected.

The group consists of poems on various topics, performed by poets, poetesses, poets, musicians, musicians at weddings, trips, parties, in general, in public places.

### **Conclusion.**

Usually, before the performance of the epic, the national anthem is sung to attract the attention of the audience, to create a mood in the narrator and the listener. The terms are varied in subject matter.

But most of them are didactic, character spoons in the tone of the call to courage, justice, truthfulness about the bitterness of the world, high and low, good and bad. The teams are characterized by a certain regularity of their melody, a narrow range and a compact form.

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