

PEDAGOGICAL POSSIBILITIES OF TEACHING BUKHARA FOLKLORE SONGS IN THE AESTHETIC EDUCATION OF STUDENTS

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Abstract: By listening to folklore songs, understanding the content expressed in them, the psychological formation of ideas about directions that were passed on from mouth to mouth by our ancestors, formed under the influence of folk music, and serve to convey the rich cultural heritage of the people to the next generations. Features "The Big Book of Music", "The Book of Musical Rhythms", Ibn Sina's "Dishnama", "Treatise on the Science of Music", Fakhriddin al-Razi's "Treasure of Sciences", Urmawi's "Book of Ages", Al-Husayni's "Music" the laws of science and practice", "Treatise on Music" by Kavkabi Bukhari, "Treatise on Music" by Jami and other scientific works.

Key words: Folklore, song, listening, music, imagination, book.

One of the main tasks in the process of musical education is the wide use of the possibilities of psychological influence in expressing the situations related to the formation in the minds of students of the initial ideas about folklore songs that express the mentality of our people through separate lines.

From this point of view, a person who strives for excellence should accept the social and spiritual achievements of society at a high level and act in accordance with them, respect his work and spirituality by the members of society, and emotionally appreciate works of art. and it is necessary to be able to perceive intellectually. And this serves to expand the scope of his imagination by creating an opportunity to perceive, feel and understand ancient values, including folklore songs.

Formation and development of students' musical imaginations, the emergence of a tendency to acquire folk musical folklore, the proportionality of the feelings expressed in it with their own feelings expands the possibilities of their aesthetic education. By feeling the inner experiences and emotions of a person expressed in the content of the performed folklore songs, students will develop qualities such as patriotism, patriotism, loyalty to people, humanitarianism, and hard work, and sharp positive changes will occur in their mental state.

The distinctive features of Bukhara musical folklore samples: playfulness, enthusiasm, pleasantness of national melodies, expression of national characteristics through the sound-forming features of the words unique to folklore singing, the structure of the form of songs, the laws of national melody development the reflection in the mind of the individual, with the help of the text of the songs, is manifested in the vivid description of the people's ethnic lifestyle and national values.

It is natural that any mood or mental experience reflected in folklore songs evokes concrete social reality, memories and feelings about events in the human mind, and readers interpret them with objective artistic generalization and subjective mental states they try to compare.

Under the influence of the imagination created when listening to folklore songs, students of different

age groups can express emotional states such as deep emotional excitement, joy, enthusiasm and inner elation during their activities.

Bukhara and Moorish songs, which are part of the Bukhara folklore songs, have a special educational and educational value, they have a positive effect on the aesthetic upbringing of students, instilling national values in them, making them aware of the traditions of their ancestors, and forming a well-rounded human personality. has mysterious properties.

It is clear to us from history that in the past the lifestyle of women and girls was limited to a certain extent. They sang their feelings and pains without the accompaniment of stringed or wind instruments, only with the sound made by playing a circle or hitting two empty bowls together. During this period, the main musical instrument of Mavrigi Khans was the circle.

Moorish art plays an important role in Bukhara musical folklore. The specific aspects of male and female Mauritian musicians are more noticeable in terms of their singing and lifestyle, in terms of the tasks they perform at weddings and ceremonies, and in terms of tunes and methods, the form and text of musical works, they form a common treasure of artistic heritage.

It is known from historical sources that during the periods when religion dominated the spirituality, rights, and morals of the people in Central Asia, al-Khorazmi, Abu Nasr Farabi, Abu Ali ibn Sina, Abu Rayhan Beruni, Alisher Nawai, Babur, Munis, Ogahi, etc. thinkers, accomplished leaders of Islam such as Ahmad Yassavi, Suleiman Bakirghani, Bahavuddin Naqshbandi, Sheikh Najmuddin Qubra, az-Zamashari, Sufi Olloyar, Khoja Ahrar, Ismail al-Bukhari, Isa at-Tirmidhi, Ibn Mojja as-Great hadith scholars like Samarkandi have grown up. They made a worthy contribution to the development of science, the promotion of Sufism, music, poetry, and they approached religion as a culture. They studied religious views and used them for the cultural development of the people.

Folk songs are one of the means of forming the religious culture of the student. These are mainly traditions and songs sung during holidays, which accelerate the process of self-realization of the student. Religious culture, together with other components of spiritual culture, is formed in the mind of the student with the help of Bukhara children's folk songs.

Formation of students through Bukhara folklore songs and tunes, taking into account their age characteristics, individuality, teaching them to perceive music, analyze and synthesize it, directly depends on the existence of pedagogical and psychological conditions.

Spiritual and moral formation of students through Bukhara folklore songs is more convenient than other genres of music. Because Bukhara children's folklore songs express the traditions and customs of this people. Large-scale researches have been conducted in the field of formation of students with the help of Bukhara folklore songs. This issue has been somewhat covered by a number of pedagogues, psychologists, and musicologists.

The holding of the Republican contests dedicated to the names of famous Uzbek khofiz Haji Abdulaziz Abdurasulov, Jorakhan Sultanov, Ma'murjon Uzokov, Komiljon Otaniyozov, Yunus Rajabi, who have unique voices over the past years, the traditional performance of status performers competition and world festivals "Eastern Taronalari" held in Samarkand, "Nurli navolar" in Navoi, "Great Silk Road", "Kohna zamin ohanglari" in Margilon, "Silk and Spices" festival in Bukhara, In Surkhandarya, "Boysun Bohori", "Bakhshilik" and "Alla Korik" competitions are regularly held. indicates that the way has been opened for wide promotion.

A large number of scientific treatises have been created, devoted to the collection and development of the heritage of Bukhara folklore songs and music. As a continuation of the great work started by Academician Yunus Rajabi, musicologists I.Rajabov, M.Yunusov, F.Karomatov, T.Gafurbekov, O.Matyokubov, R.Abdullayev, T.Salomonova, O.Ibrohimov and others are important in various genres of folk musical heritage. they did things.

Based on these scientific researches, it is felt necessary to take into account the important aspects of

providing spiritual and moral education to students through Bukhara folklore songs.

1. Bukhara folklore songs and its historical development path should be identified, connected with its folk rituals and traditions.
2. One of the important conditions for the implementation of spiritual and moral education is to pay attention to inculcating the basic spiritual and moral concepts to the students through Bukhara children's folk songs.
3. On the basis of spiritual and moral education, students' feelings of love for the Motherland, attitude to work, honor and respect for adults and children, and their attitude towards themselves as individuals are evident.

In order to provide students with aesthetic education in music culture lessons, to use national expressions expressed in musical folklore and to use them in aesthetic education of students, special attention should be paid to the following:

- combination of feelings of heroism, hard work, loyalty, patriotism, love for the nation with qualities such as the desire for beauty;
- that music folklore is a high spiritual and musical food.

The purpose of the practical activity aimed at the aesthetic education of students with the help of Bukhara music folklore is to expand the theoretical knowledge of Bukhara music folklore examples, in particular, Bukhara and Moorish performance, and to form the skills to perform them.

Practical activities aimed at aesthetic education of students through Bukhara musical folklore will give positive results when organized in accordance with the following principles:

1. The principle of historicity, succession.
2. Organization of activity in accordance with a specific purpose.
3. Consistent and systematic activity.
4. Interrelationship and coherence of musical education and aesthetic education.
5. Taking into account the unique musical abilities of students in the process of musical education.
6. Effective use of technical tools in the process of musical education.

Scientist F. Khalilov, who observed the teaching of the subject of music culture in general secondary schools, says: "For many years, music education in Uzbek schools was difficult and unnatural for local children to understand. It was carried out on the basis of the unwritten laws of forced assimilation of European music culture...".

In a word, at the beginning of the years of independence, there was a strong need to revise the form and content of the musical-aesthetic education implemented in the schools of Uzbekistan. At this point, it is appropriate to dwell on the personality of the music education teacher. The spiritual and aesthetic image of the teacher is very important in the process of musical education. A music teacher should be a personal example to students with his love for his work, perseverance, high professional responsibility, demandingness, and striving to constantly improve his skills.

Bukhara musical folklore as an artistic-aesthetic resource is a means of educating the mind through the emotions of the individual, and emotions through the mind. Bukhara musical folklore has a national basis in terms of content, firstly, it embodies the content, form and means of moral-aesthetic qualities that arose as a cultural source in a certain period, and secondly, it embodies the high spiritual-moral character traits of the people tested in experience, summarizing the criteria of aesthetic education, it is an aesthetic tool that has risen to the level of value for society members.

The scope of Bukhara music folklore, especially Bukhara and Moorish songs, is not limited. Interpretation of them as adult or children's songs is relative. Therefore, Bukhara and Moorish taronas have great pedagogical potential in aesthetic education of students and moral and moral development of the young generation. By grouping them according to the level of aesthetic development of students' age characteristics, worldview, including them in the 5th-7th grade "Music" textbooks will

expand the possibilities of aesthetic education of students in the educational process.

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