

Moral And Aesthetic Education Of Youth Through The National Musical Heritage

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Abstract – In this article, we will learn about the role of music culture in the formation of a perfect person, the development of a harmonious personality and the impact of music on the psyche; we learn through new research by orientalists and musical works and translations by medieval orientalists.

Key words: morality, aesthetics, music, pamphlet, art, work, melody, song, rock, truth, talent, tone.

I. Introduction

"Noble human qualities such as purity, good intentions, pure feelings, sacred knowledge of the land, understanding of the Motherland are expressed through high moral standards and way of thinking." (Avesto page 5)

Music and songs have been sung at weddings and parties since ancient times, providing spiritual nourishment to people and serving as a means of educating them morally and aesthetically.

II. Literature review

The art of music was originally syncretic (composite) in the book Aso, with all the details in the Borvestian monuments. In the East, world-famous musicians lived and created music, literature and art, cultural figures. Barbad (or Falakhbad (Marwazi pseud. 585-630), Muhammad al-Khwarizmi (d. 997), Abu Ali Ibn Sina (980-1037), Abu Nasr al-Farabi (872-950), Abu Rayhan Beruni (973-1048), Abdurahmon Jami (1414-1492), Alisher Navoi (1441-1501), Kamil Khorezmi (1825-1895) and others are among them.

Barbad Marvazi creates a wonderful miracle, that is, the 12 rythms (Duvozdax rythm), fully realizing that music is extremely important in the moral and aesthetic education of people. The significance of "Duvozdax rythm" is that it is based on 30 days of each month and consists of 30 different tones, i.e. 365 different tones for 365 days of the year.

III. Analysis

Muhammad Al-Khwarizmi devoted the seventh chapter of his work "Mafoṭix-al-ulum" (The Key of Knowledge) in Arabic to music, quoting 16 types of folk instruments, commenting on each of them, and dwelling on the sounds (octave quintet quarta) of tetrachords and seven sounds. It is currently the main source in the study of Oriental folk music.

As a great thinker and musicologist, Abu Nasr al-Farabi made an invaluable contribution to the development of the spiritual, moral and aesthetic culture of the peoples of the Middle East and the Middle East. Farabi "Kitab Al musiqiy-Al kabir" (Great music book), (Kitab fi-ixos al iqa) "Book on the classification of status", (Kitab fi- ixso al-ulum and at-tarif) "The book on the classification of science and its description".

Emphasizing the importance of music in moral and aesthetic education, he says, "This science is useful in the sense that it regulates the behavior of people who have lost their balance, perfects immature behavior, and maintains the balance of people who are in balance. This science is also good for the health of the body." (Ixso-al-ulum, p. 235, 1963).

The great scholar of the East Abu Ali Ibn Sina in his works revealed the importance of music in the moral and aesthetic education of people. Ibn Sina's Kitab ush-shifo, Kitab un-najot, and Risolai ishq show and develop the mathematical aspects of music. Ibn Sina in his Risalai Ishq emphasizes the role of music in shaping the human worldview and its influence on the formation of human emotions, morals and tastes, and the need for human perfection. is a high level. This is the great ideal of man. Such a person can rightly be called brave and wise, with a high aesthetic taste." (Ibn Sina's Risalai Ishq, page 20, Tehran, 1952)

Hazrat Alisher Navoi also loved music and was a scholar of it. That is why he chose the nickname Navoi (meaning Navo-kuy) for a reason. In his works, Navoi paid serious attention to ethical and aesthetic issues. In his view, the moral characteristics and specificity of a person's behavior are the result of upbringing and education.

A. Navoi often mentions music, songs and melodies, various musical instruments, and the experiences of the heroes testify to the author's great musical sensitivity, broad musical thinking.

Analyzing the history of Uzbek music, we see that music is studied orally and passed down from generation to generation, mainly through teacher-apprenticeship. Later, the famous Khorezmian thinker, poet, scientist and powerful musicologist Kamil Khorezmi (1825-1895) (Khorezm rythms 1 vol. P. 20) carried out serious research on the creation of musical literacy, and this complex work succeeded. His teacher, Khudaibergan Hafiz, became a student and, in addition to gaining theoretical knowledge of musicology, he also studied the melodies of "Shashmaqom", performed music to the rhythm and composed melodies himself.

K. Khorezmi discovered the "Khorezm tanbur line" because the tanbur was the leading musical instrument in the performance of rythms in Khorezm. He draws eighteen adjacent lines, facing the eighteen curtains of the tanbur, and puts dots above or below the lines, depending on how many curtains the melody is played.

Musical compositions of Feruz melodies such as Murabbai Kamil, Peshrav, created by K. Khorezmi in connection with the status of "Rost" have reached us. On the instructions of Feruz, the khan of Khorezm, Kamil Khorezmi turned the Khorezm rythms into a complete book in the method of "Khorezm tanbur line". His work, on the one hand, served to popularize the melodies of "Shashmaqom", on the other hand, aimed at transmitting the musical heritage of the people to future generations, in-depth study of music and moral and aesthetic education.

K. Khorezmi's progressive initiative in the field of music had a strong impact on the development of Uzbek music in the second half of the XIX century. He teaches many musicians. In particular, Khudaibergan Muhirkon, Matyokub Pozachi, Abdulla Avloni, Yaqub dorichi, Avaz doirachi, Khudoiberdi Makhsum, Muhammadrasul Mirzo, Matyokub Harratov and other musicians learned the secrets of playing musical instruments such as dutar, tanbur, gijjak, bulomon, surnay, chang, doira. As a result, an entire ensemble of musicians was formed in Khiva. (M. Yusupov. Khorezm rhythms, page 19, published by G. Gulom, 1981).

K. Khorezmi protects people of science and art, tries to create the best possible conditions for them. K. Khorezmi's musical heritage has been invaluable in the development of moral and aesthetic maturity of students of music and art schools, that is, in cultivating in them emotion, will, intelligence and creative activity.

Abdullah Avloni (1879-1934) and Abdurauf Fitrat (1886-1938) gave priority to the moral and aesthetic education of young people. A. Avloni writes: "Since the foundation of science and ethics is education, I will say a few words about it. For the health and happiness of the child, it is to bring up well, to teach good manners, to nurture from bad manners. Education has a great influence on the beauty and beauty of the building of our morals. The happiness of every nation, the peace of the state, depends on the good upbringing of young people. " (Turkish Gulistan or Morality Page 16 Tashkent 1992)

Abdurauf Fitrat (1886-1938), a faithful son of our people, left a bright mark in the history of the development of Uzbek music culture as a result of his hard work, courage, bravery, high sense of nation in his heart, boundless love for the motherland and the great people. A. Fitrat was a person who loved, respected and revered music, felt singing, singing and music very deeply and delicately, and quickly noticed the appropriateness or inappropriateness of each beat in the melodies.

At the beginning of 1926, A. Fitrat gathered the performers of the Bukhara "Shashmaqom" and recorded the path of training from Ota Giyasiddin, the path of prose from Ota Jalal. He then summoned Uspensky, a well-known musicologist from Tashkent, paid him and transferred Shashmaqom to music. This note is edited by Fitrat and Mironov. A copy of the notes is now kept at the Hamza Institute of Art Studies. It was during this period that the classical heritage culminated in the desecration, kicking and burning. In this context, A. Fitrat's scientific work "Uzbek music and its history" was born. It is safe to say that Fitrat's actions were a great courage. Because of this courage, an important part of our classical music has been preserved as a great spiritual treasure for future and present generations.

There were music nights in A. Fitrat's house. It was attended by poets, scientists and musicologists such as Domla Halim Ibodov, Ota Giyos, Ota Jalal, Abdukodir Ismoilov, Abdurahmon Umarov. There were debates and debates about the characteristics, methods and subtleties of oriental music. Oriental music had permeated the cell of each of them. Because they couldn't live without music.

The issue of music education for young people is also a symbol of Fitrat's boundless love for his people. In the memoirs of M. Burhanov there is information that A. Fitrat founded a music school in Bukhara in the 1920s.

So, there is every reason to say that the beginning of the establishment of music and art schools in Uzbekistan is directly related to the name of Fitrat. In recent years, despite many obstacles, new educational institutions have been established in Tashkent, Bukhara, Fergana,

Samarkand (1921) and Khiva (1923), which provide the basis for music in the form of People's Conservatories. Numerous music and theater clubs and studios have been opened to teach workers, farmers and their children to understand high culture. Many general education and new style schools were established, in which musical groups were formed and orchestras, choirs and ensembles of folk instruments were formed.

On September 17, 1922, the sound of music and songs on the radio throughout the Republic played an important role in raising the spiritual, moral and aesthetic level of our people. The emergence of music and art schools, music schools and conservatories was a hallmark of our culture. Art hobby and creative teams flourished. Famous singers Yunus Rajabiy, Karim Zokirov, Mullatoychi Tashmammedov, Khojikhon Boltaev, Tamara khanum, Halima Nosirova and others came from these groups.

Despite some difficulties and contradictions, the achievements in the field of national art have played an important role in the moral and aesthetic education of the younger generation.

In 1920-30, schools of composition developed in Ukraine, Armenia, Georgia and Azerbaijan. In Uzbekistan, the traditions of folklore and folk art prevailed. Nevertheless, the schools of composition in our republic have been gradually developing.

In particular, M. Ashrafi and A. Vasilenko created the opera "Storm". R. Glier and T. Solikhov wrote the operas "Gulsara", "Layli and Majnun". During this period V. Uspensky, V. Belyaev, A. Zotaevich and E. Romanovskaya recorded melodies and songs of the peoples of Central Asia. This not only provided an opportunity for an in-depth study of folk art, but also laid a solid foundation for the development of professional traditions.

The historical roots of the origins of music and art schools go back to the foundations of secondary schools and folk conservatories. For example, in the early 20th century, singing lessons were introduced in new method schools. Hamza Hakimzoda Niyazi in Kokand, Abdulla Avloni in Tashkent and Abdukodir Shakuri in Samarkand initiated these lessons. In particular, Hamza Hakimzoda Niyazi taught all subjects in the schools he opened, and made extensive use of music and singing.

In 1908, Abdulla Avloni opened a new school in the Mirabad mahalla of Tashkent. He also introduced music grammar to children in the school he opened, using music and singing ("Turkish Gulistan or Morality", p. 41, 1992).

In September 1919, the People's Commissariat of Education of the Republic of Turkestan was established, in which the music department (Muzo) was established. He is tasked with establishing a network of different types of special and general education music and art schools, a single labor school, first of all, for the children of indigenous peoples, the introduction of music education in schools. The department also taught the population to play local musical instruments under the guidance of experts in ancient folk music and songs. He had a dormitory for more than 100 students at his disposal. There was also an old city conservatory in Tashkent.

The establishment of music and art schools is also associated with the name of H.H. Niyazi. He works as the artistic director of the regional theater troupe in Kokand. Hamza organizes a music school for the group members, where he teaches national music, vocal exercises, music literacy, puffing, piano and stringed instruments.

On April 21, 1918, the People's University was established in the House of Freedom. In June, the Turkestan People's Conservatory, the first educational institution in Central Asia, will

start operating under him. Children's music clubs were organized and more than 500 students were involved in it. literature publication, T.1957 y).

In connection with the establishment of a conservatory in Samarkand in 1919, the following invitation was issued: you learn, you can easily master all of this if you want. Welcome to the People's Conservatory, built by your own efforts, bring yourself and your children! There is a place for those who want to sing or play music.” (E. Romanovskaya “Stati i dokladi” p. 57. Publishing house of fiction of the USSR. T. 1957).

In 1919, a music school called Vokzolyoni Conservatory was established. On March 28, 1919, a music school was opened for Uzbek children to play the national musical instruments. At this school, students are introduced to the theory of music education, based on musical writing.

In 1920-21, there were several music and art schools in Turkestan. In particular, the music department of the People's Commissariat of Education noted that there were music and art schools in Tashkent, Kattakurgan, Samarkand, Namangan, Andijan, Fergana, Charjou and Mari.

One of the first explanatory letters (N. Bryusova) of the program of 1-2 stages single labor schools, published by the Republican Commissariat of Public Education in 1922, spoke about the great importance of music in influencing students. It is written that music serves as one of the means of educating young people in the spirit of patriotism, as well as helps to get to know the world more deeply and more closely. In the work of primary schools, the priority should be to get acquainted with the national melodies of students who speak their native language, close to the musical feeling. (UzSSR f. 34 op. 1 ed. 715. a. Pp. 6-13).

Her syllabus includes a general music education lesson plan for the school, which is divided as follows:

- Listening to and singing unanimous folk songs;
- Listening to the best examples of singing and instrumental melodies;
- To get acquainted with the history of European musical literature and music development in the upper grades;
- Development of musical consciousness, study of music literacy;

A series of general music education lesson plans is then recommended at the school. The school curriculum in music and singing defines the main tasks of music education in general education schools as the development of good performance skills in students, musical literacy, acquaintance with a certain range of music basics, the ability to understand them aesthetically. In further music education, the development of musical ability is expected to take place in the classroom and in extracurricular activities.

IV. Discussion

In order to radically improve the basics of music education in schools of Uzbekistan, the People's Commissariat of Education in 1937 adopted a Resolution "On art education in schools of Uzbekistan" and instructed to implement the following measures:

1. Expand the organization of drama, music, choir, painting, amateur art and other clubs for children in schools. Clubs should work according to the school program, without violating the school regime;
2. To establish institutions for children in all types of amateur art with the help of adults in districts and cities;
3. To organize an art gallery where all types of amateur art can be developed;

4. Identify those who are artistically stronger, and create with them the creation of growing forces. (P. 37 Uzbekistan. F. 94 op. 5-№ 2031).

Music lessons are well organized, mainly in pilot schools and boarding schools. From the earliest stages of education in these schools, ways of engaging children in the arts were explored, and efforts were made to make more use of music lessons in singing lessons to develop students' imaginative creative thinking and aesthetic views.

Teachers conducted regular extracurricular activities and tried to achieve good educational results based on finding convenient ways to bring more ethical and aesthetic norms and rules into the life and social life of the school community.

In recent years, the number of music and art schools in Uzbekistan has increased year by year. However, music and art schools became increasingly nationalistic, especially after the 1970s.

They turned Russian music culture into a center for teaching and promoting artists and composers, and curricula were published in Moscow and sent to Uzbek music and art schools for compulsory education.

Our national music and traditions are of great importance in inculcating national morality in our youth and in educating them to become people who will follow the rules of national morality in the future. Because national melodies are ingrained in the hearts of children from the cradle of the mother goddess, so the national melody, inherited from our ancestors, can be nurtured in the hearts of our children by inculcating beauty, traditions and culture in the national culture and enlightenment. . Therefore, it is necessary to pay more attention to moral and aesthetic education by developing Eastern national feelings, our forgotten ethnic musical arts, away from various Europeanized programs and music (teaching national music, songs and dances and relying on folk pedagogy). In the music departments of the Tashkent State Conservatory and Pedagogical University, classes on bakhshi, khalfa, doston, rythym, national dance and all Uzbek national instruments are organized.

There is no doubt that music plays an important role in the moral and aesthetic formation of students of music and art schools. After all, music is one of the arts that has the strongest impact on a child's mental world. The peculiarity of music is that it expresses the most delicate aspects of children's emotions and mental states, the differences between them, and thus has a profound effect on the inner world of the child. Therefore, when studying the musical talent, talents, abilities of children, it is necessary to consider the most important theoretical issues, such as its pedagogical and psychological aspects, the ratio of biological and social characteristics, the structure of its formation, development opportunities and laws. The importance of music in children's lives is that it educates them morally, aesthetically and spiritually, develops their psychological culture, creates a spiritual foundation for the formation of a harmoniously capable individual, strengthens their emotional and volitional tone, active emotional-creative cognition, which is essential for psychological development. Children's musical education begins and develops first with the acquisition of theoretical knowledge and then with the acquisition of experience through practical performance.

It is important for teachers of children's music and art schools to understand that students' musical ability is, first of all, the ability to experience music, which is the ability to create images in musical works and express them through musical activities. Any artistic activity can influence the development of musical skills in students. A teacher who interacts with students on a daily

basis and monitors their development needs to know that motivating the student to mental processes of cognition and activating them by pedagogical means helps to develop his general and musical abilities. Therefore, along with the reform of education in our country, the development of the spiritual and moral outlook of students of music schools is becoming a topical issue today. Children's desire to participate in music schools is manifested as a set of innate talents that manifest themselves in various forms of musical activity, that is, in the pursuit of musical creativity through listening to music, singing, rhythmic movements, playing instruments. It is obvious that they have a penchant for music, art, intelligence and are very sensitive to it. The musical upbringing of children, the development of their innate talents, their moral and aesthetic development or their involvement in spiritual values, is an effective means of developing their talents and a definite way of expressing themselves as individuals.

V. Conclusion

The essence and content of music education around the world has led to its understanding as a necessary daily necessity. That is why the art of music has served as an important educational tool since ancient times.

Music forms the basis of a child's human attitude towards the world and the people around him. For this reason, the task of moral and aesthetic education of students is one of the most important problems in the education system, in particular, in the activities of music and art schools.

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