

SKILLS OF PATRIOTIC EDUCATION OF STUDENTS IN MUSIC LESSONS

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ABSTRACT

In the article, teachers talked about the issues of expanding the possibilities of using khalfa songs and examples of epics in the aesthetic education of students in music culture classes.

Keywords: national music, aesthetic education, feedback, dance and rhythmic movements, clapping and musical instruments, expressiveness, attractiveness.

One of the most important tasks of our society today is to bring up a harmoniously developed person. Our first President Islam Karimov also expressed his views on the art of music in his book "High spirituality is an invincible force." Speaking about the impact of music on human spiritual development, it was said that this goal could not be achieved without the art of music. The decrees of the President of the Republic of Uzbekistan "On measures to strengthen the material and technical base of children's music and art schools and further improve their activities for 2009-2014"¹ also pay attention to the development of music at the level of state policy. is the result. Today, a number of decisions of our esteemed President Sh. Mirziyoyev are being made in the field of music and art. We, as teachers, have a great responsibility to make these decisions.

Even though the genre of Khalfachik is widespread among the people of Khorezm, it is not included in the music culture program and textbook of general secondary schools of our republic. For example, the 5th grade Music Culture textbook published in 2001 (Authors: A. Mansurov, D. Karimova) and the 6th grade music textbooks published in 2002 (S. Begmatov, etc.) no information provided.

Only pages 121-122 of the 7th grade music textbook (Authors: O. Ibrohimov, J. Sadirov) contain brief information about this genre.

It can be seen that the centuries-old spirituality, national values, and life goals of Khorezm folklore samples were not sufficiently expressed in music lessons. In our opinion, if more samples of our national heritage and folk songs and folklore samples are included in school textbooks, it will have a positive effect on the spiritual, moral and aesthetic education of our youth.

We also conducted a survey with future music teachers about the aesthetic education of students in music culture classes. In order to determine the possibilities of aesthetic education of students in classes, as well as the level of knowledge and skills of future music teachers, the questionnaire was distributed as follows:

1. What do you mean by "aesthetic education"?
2. What is your opinion about Khorezm musical folklore and your attitude towards it?
3. What are Khalfa songs and their characteristics? Who do you know from Halfa singers?
4. What do you think is the uniqueness of Khalfa songs and folk epics in the aesthetic education of students?

5. As a future pedagogue, how do you understand the impact of Khorezm musical folklore on the aesthetic education of students? such questions were asked.

What do you mean by "aesthetic education"? In response to the question, students understand: "This is the pursuit of beauty", "Enjoying beautiful things". "This person's upbringing, decency, good sides in general. Those who responded in the manner of having a moral and beautiful relationship with the people around them.

The analysis of the answers received by the students showed that their knowledge about aesthetic education through Khorezm musical folklore is insufficient. The number of people who are interested in aesthetic education through Khorezm music folklore was a minority (35%).

"What are Khalfa songs and their characteristics?" Who do you know from Halfa singers?" the answers to the question showed that future music teachers do not have complete information about Khorezm musical folklore performers. For example, the students said that Khorezm replaced "Yor - yorar" and "Laparlar" with khalfa songs from musical folklore, replaced folk epics with literary epics, or, if not, knew from khalfas such as Roziya Matniyoz's daughter and Poshsho Saidmamat's daughter. Some students answered that they cannot distinguish between folk songs and khalfa songs. "Khalfachik is more common among women, who sang thermas and fragments of epics with the help of a harmonium." It can be seen from answers such as "Khalfas sang special sayings" that the study and research of Khorezm music folklore is not only a general secondary education process, but a problem that requires learning at all stages of continuous education [1-30]. .

However, the students who took part in the survey showed that they have full knowledge of the purely performance-specific musical nature of the problem, that is, the pitch range of khalfas (1-1.5 octaves).

It is important for students to know Khorezm musical folklore trends and performance features. Therefore, they were asked to what extent they could perform khalfa songs and epics, and the following answers were received: "Galmadi-galmadi", "I'm shy", "Arka girls", "Mubarak bolghai", "Khurshidi jahon". galdi", "Shodligim shodlik ustina", "I'll heal you when I die", "Khosha-kosha" will refresh the listener mentally, and on the other hand, they will inspire hard work, protection of the Motherland, love and aesthetic pleasure. As it works, the answers are received.

The analysis of the answers given by the future music teachers showed that they have a correct understanding of the meaning of khalfalik and epics. However, this knowledge exists in the form of a certain concept of imagination. Because 80% of the students who took part in the survey stated that they could not perform samples of Khorezm musical folklore, in particular, khalfa and epic songs, 12% had difficulty in performing them, and only 8% said that they were able to perform a few khalfa songs easily. The students also noted that khalfa songs have a special place in the aesthetic education of students, and that they are an important tool in the formation of their aesthetic taste and culture.

"As a future pedagogue, how do you understand the impact of Khorezm musical folklore on the aesthetic education of students?" to the question: "Khorazm musical folklore has a great influence on the aesthetic education of students. Musical folklore of Khorezm, especially khalfa and epic songs develop spiritual and moral qualities in students", "Leads students to spiritual maturity", "Khalfa and epic songs compared to modern songs has a strong influence on

education, because of this, courage, hard work, patriotism, loyalty are expressed at a high level in these songs.

What do you think is the uniqueness of halfa and epic songs in the aesthetic education of students? to the question: "Halfa and epic songs are an important tool in the aesthetic education of students, and they are also important in the formation of their aesthetic taste and in their development as a well-rounded person", , serves as a weapon" received answers.

In response to the question of including more examples of Khorezm musical folklore in the Music Culture subject of general secondary schools, the students said: "It is desirable to give more Khorezm musical folklore, i.e. khalfa and epic songs, in the textbook", "Modern "It would have a positive effect on the spiritual and moral education of students if samples of Khorezm music folklore were given along with songs", "Students are effectively educated by means of advice and lessons expressed in epics", "O' it is necessary to pay special attention to the harmony of pedagogy and music sciences in the education of students", expressed such opinions as "students are educated aesthetically in music classes". To this question, 70-75% of students gave the answers that they approve of including more samples of Khorezm musical folklore, i.e. khalfa and epic songs in the textbooks, and that this direction should be further developed.

Surveys, interviews with teachers and students, and analysis of answers to questionnaire questions made it possible to draw the following conclusions:

1. In the process of using Khorezm musical folklore in musical culture lessons, it is necessary to devote special time to the study of khalfa and epic songs in the aesthetic education of students.
2. It is necessary to expand the opportunities for teachers to use examples of khalfa songs and epics in the aesthetic education of students in music culture lessons. As a result of our observations, it was found that the knowledge and imagination of Khorezm musical folklore, including khalfa and epic songs, is insufficient. For this, it became clear that it is necessary to teach the course "Performance of Khorezm musical folklore" to the students of the faculties where music education teachers are being trained.
3. There is a need to theoretically improve their knowledge by organizing courses on khalfa, khalfik, performance of epics for teachers of music culture.
4. It is necessary to develop and recommend ways, methods and methods of formation of practical skills and competences related to the aesthetic education of students with the help of Khorezm music folklore for the training system of music teachers.
5. A system of learning khalfa, khalfaliki, and epic songs should be developed and put into practice, with particular emphasis on the importance of the subject of musical culture in the aesthetic education of students. The practice of studying them widely should be implemented in schools. In the field of music education, it is necessary to introduce the teaching of "Performance and description of Khorezm musical folklore" as a special subject within the subject of music theory.
6. In the programs and textbooks prepared for the subject of musical culture, it is appropriate to allocate separate hours and sections to Khorezm musical folklore, examples of khalfa songs and epics.

It is also important to know that a teacher has a good reputation. In all the classes that enter the classroom, students are critical of their teachers, respecting some teachers for their knowledge and good qualities, while others do not respect them for not having these qualities. In short, if a music teacher plays an attractive instrument, sings a song, fascinates a child with stories about music genres and composers, plays the role of a teacher in a 45-minute lesson, in any situation with children by establishing a creative and positive relationship and finding a way into the hearts of the children, such a teacher will attain the affection of the children.

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