

**EDUCATING STUDENTS IN THE NATIONAL SPIRIT THROUGH MUSIC IS AN
IMPORTANT PEDAGOGICAL PROBLEM**

Yo'ldosheva Parvina

Kokand State Pedagogical Institute, Music education student

Abstract: The spiritual heritage, cultural values, historical monuments of the zone are one of the most important factors in the formation of spirituality.

Keywords: Uzbek folk, cultural values, music, classical music samples, samples spiritual heritage, musical activity.

Uzbek folk and rich music age-old culture continued spirituality is the source of the sacred kelgan. Indeed, the Uzbek ancient musician and recruits are people from the army, ashulalari, Yillar legends and authorities, the continuation of boidi and the development of etiquette.

Thanks to independence, our people were able to explore their rich cultural heritage, restore national values and traditions. Our spiritual wealth, which has reached our days, is considered at the state level to educate the younger generation in the national spirit through the study of musical works at the level of demand of the current era, their restoration and thrift. Accordingly, as an integral educational part of our spiritual heritage, the consistent study of Uzbek traditional music, folklore and classical musical samples and traditional musical works, the widespread development of traditional musical art and its use in new areas of creativity, as well as the wide promotion of the younger generation are among the most important tasks.

Work has begun in our Republic to implement these tasks. Doctor of Art History R.Abdullayev noted that the translation of unique musical recordings into audio and video recordings using modern technical means is facilitated by the introduction of samples of our cultural musical heritage into educational and methodological programs, textbooks, anthologies, scientific and sightseeing expeditions to places, collecting and writing unique masterpieces, the cultural environment of Boysun and practical work in cooperation with UNESCO to promote masterpieces.

It is also investigated that the "Khorezm tanbur line" is studied in the modern system of notes, ritual songs typical of the Surkhan oasis, drumming, thirsty bell melodies and epic playing styles. Folk art traditions are studied at the Tashkent Institute of Culture, the Khiva Musical Schools of Folk Art, the Fergana Art College of Great Singing Traditions, the Academic Lyceum of Gliera, the Conservatory of Traditional Performing Styles and Traditions of Uzbekistan, regional and music colleges.

But all these positive works are overlooked by higher education institutions, as well as colleges and lyceums, secondary schools, meaning special music schools. However, the problems of instilling national traditions to the younger generation in the educational process and their aesthetic education have been studied by a number of researchers. In Particular, F.Khalilov, I.Kyrgyz, R.Mamatqulov, I.Nisanov, B.Karomatova. The djamolovas conducted research on the moral and aesthetic education of students-young people in music lessons.

S.Annamuratova, T.Gofurbekov, M.Quranov, S.Fayzulina, H.Nurmatov, K.Mamirov, F.To'raev, B.Matyokubov, A.And the kushaev, the main solutions of national education, musical folklore, use in the upbringing of the younger generation in folk songs, important aspects of the musical-aesthetic education of students are expressed in a number of works. But in the musical medium, the problem of the upbringing of the national spirit in the O'killers has not been studied specifically.

After all, musical works, which embody a complex of different types of musical activity, have the possibility of a certain educational orientation of the psycho-physiological characteristics of students.

The fact that music, in particular, can absorb elements of the national spirit into the hearts of readers, is primarily based on the sound of melodies. After all, the psyche of each nation, what nationality it belongs to, its texture of musical tones, lad and tones determine. The language can deceive, but the tone does not deceive. It is possible to learn a certain language by delivering it to the tribulation, to find out what nationality it belongs to in its speech. But when it is sung, it is definitely expressed on the basis of its national tone. Because, as a weapon of language-communication, it is often referred to him, while when referring to the language of tones, it gives a pand to their experience.

This is due to the fact that they rarely refer to the language of tones, without having referred to the spoken language many times.

With this in mind, it is of particular importance to instill the national spirit in students. For example, Japanese, Korean, Chinese make extensive use of pentatonics in their tones. In Uzbek tones, on the other hand, it has a unique lad device and, most importantly, a unique character. It has intervals of movement, lad structure and moaning, desertion, which are exclusively indigenous to Uzbeks, on the basis of which is also based its mental state, which distinguishes it from other nationalities.

There are a number of important elements in the melodic structure of Uzbek music that can be found without hesitation. Of such elements, the most important thing is to sing with a pleasant, lyrical, mahzun, sighing tone. In particular, in the mother Alla, these elements are clearly expressed. The successive movement of intervals with semitones and one tonality in the melody, followed by lad, without mixing sounds belonging to other tonalities, is also a characteristic feature of Uzbek music. In the process of singing, sometimes transitive minor tersion elements are also used ohistically without breaking the tone rhythm. At the end of the melody, there are also occasional instances of jumping in the intervals of a quart or Quinta, which are native to Uzbek music.

The fact that the melody vibrates in one rhythm and is connected, and creative gentle pouring also strongly affects the psychology of the baby and makes him sleep peacefully.

Elements of statement are also found in maternal Allas, and this also strongly affects the psychology of the child. The child will notice from caressing tones that important points are being expressed in this statement, even if garchan does not understand what the mother is stating. Mothers sing in their alla dreaming that their child will grow up and become a dignified, courageous and kind person.

For example:

Alla say, sweet baby

Listen, Alla.

I bless you in a big way

Sweet sheep Alla.

The jumps of the intervals of the quarter-fifth also find a response in the voices of the trumpet and horn of the Uzbek instrument.

It is important for students to broadcast with their attention a circle of trumpets and surnia voices, a record from melodies ringing in the throat of a drum to the intervals of a quarter-fifth, characteristic of Uzbek music, jumping situations.

Naturally, these elements were absorbed by their ears, as elementary school students witnessed the movement of the melody in such intervals as "Boychechak", "the stork arrived, summer came", "dumplings are cooking".

In the final part of "Mother Alla" there is also such a leap, and the combination of such characteristic features allows students to assimilate national shades.

Therefore, it is extremely important to instill in the younger generation the national and moral views of our people.

Music education is based not only on certain knowledge, but also one of the main criteria is the acquisition and observance of moral concepts.

One of the important criteria for the effective establishment of musical education of a young child is a direct dependence on the environment, that is, on the living conditions of the child in which oculists grow up in everyday life. There is a saying that "a bird does what it sees in the nest." Because the child receives the first parenting lessons in the family.

At the same time, it should be noted that the role of a music teacher is important in educating children as a harmonious person who benefits el-yurt. Not all parents in the family understand the culture of music. Special work is required with them.

In the fundamental content of solving the problem of educating students in the national spirit, there are issues that consist in absorbing into the consciousness of students the basic essence of the national psyche.

The main essence of the national psyche assumes the development of the following spiritual and moral concepts in O'korites, and these concepts are successfully understood through musical education.

It is known that a person tries to satisfy his material and spiritual needs throughout his life. The meaning of life, even if the satisfaction of material needs is primary for a person, does not consist only in being exalted in material goods, enjoying life, indulging in wealth, the human soul also needs specific nutrients. Therefore, spiritual qualities such as patriotic enlightenment, humanity, justice, compassion, Dionate, conscience, nobility are formed in it. High spirituality purifies a person spiritually, strengthens his faith.

For example, students in Grades 5-7 have the opportunity to understand the concept of Homeland in a very broad sense. They can also demonstrate that they have a certain experience. Feelings of kindness to the motherland, pride, pride arise from it. In particular, songs about military patriotism arise in young hearts in readers about the protection of the motherland, filial piety, civil duty. In order to further enrich the concepts of patriotism, special emphasis is placed on its territorial integrity, inviolability of our sarkhads and the peace of our land, the mutual harmony of nations and aspiration for a single purpose.

Through songs of a fighting spirit, it is recommended to pay special attention to the fact that the main facets of the national psyche in readers have long lived as a community of our people, the presence of Uzbek traditions and their harmony with the peoples of other neighboring states, mutual cooperation and similar features in our national traditions and values.

In particular, the fact that some items of the "Shashmaqom" sho" are sung in Tajik, and some in Uzbek can be proof of our opinion that the similarity between these two peoples has developed since time immemorial. The fact that the Uzbek meaning of the word "Shashmaqom" is "Six status" indicates that many words are in common in these two folk lexicons.

Some of the banded songs from Uzbek folk folklore, the recitations are called "Die". Saying "Die" is also a characteristic of this Kazakh nation.

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