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REQUIREMENTS OF THE NATIONAL MORAL AND AESTHETIC EDUCATION OF PUPILS

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ABSTRACT

"In his book The Nightmare, Kaikovus says: "Do not always click the hard way, because you do not have to click all the exercises and the melody in the same way, because all people are the same. It should be noted that this notion depends on the level of experience, musical education and emotional culture of the students of music and art schools, which implies a positive attitude to the work of art, the right assessment. It should be added that the students of children's music and art schools were introduced to the course "History of Uzbek music" created by me, learned about the lives and musical activities of famous poets, musicologists and thinkers of the East. they were strengthened.

KEYWORDS: *Nightmare, Strengthened, Musicologists*

INTRODUCTION

Music has a powerful emotional impact. He has the ability to keep the good feelings in a person clean and well and to make him more perfect. Because it is based on a hero with high emotions, Music embodies all the moral and aesthetic ideas, and its content, originality, the nature of influencing a person.

It is well known that moral concepts, moral beliefs, and moral qualities are an integral part of moral consciousness. Ethical concepts help students expand their level of knowledge. They are also instilled in students through a variety of district music. This is well known from the experience of our ancestors.

It is important for music and art schools to better inculcate students' moral feelings through national music and melodies. Because the beauty of the inner and outer world of students in music and art schools depends on how well the work of national music education is solved.

“Only when one's inner and outer worlds are one can one attain the highest perfection. The beauty of man's inner and outer worlds (purity, moderation) is the core of nobility. ”(P. 17“ Mineralogy ”Abu Rayhan Beruni)

It shows the intermediate interrelationships of voices like their common predecessors. By subtracting the sounds from the proportions of the parts of the net, the basic sound shows the method of forming rows, from which the jam (curtains) are formed. He explores the construction of basic rhythmic expressions (i.e., methods). Addressing the common sense of musicians, A. Jami moves from theory to practice and proves the great psychological importance of the art of music in the following scientific and practical ways:

“It happens that one of the most secret states of the heart, such as sorrow or joy, sadness or hope, depression or uplift, affects the sound by wrapping it in its own color. As a result, the listener becomes aware of this secret and enjoys it. ”

In the introductory part of Abdurahman Jami's "Risoi davvor" (Musical riisola), he describes the emotional impact of fret tones on the listeners in four categories:

1. Tones that evoke courage and bravery.
2. Tones that evoke joy and happiness.
3. Tones that evoke sadness and grief.
4. Tones of joy and pleasure mixed with sadness and despair.

Abdurahman Jami records 38 out of a total of 42 melodies, consisting of 12 maqoms, 6 voices and 24 branches, according to the emotional impact of the melodies.

Amir Unsurulmaoli Qayqovus, who lived in the 21st century, also wrote a wonderful sermon on the remembrance of the hafiz and the musician. "O child," he says, "if you are a hafiz, be kind, cheerful, always clean, kind, and eloquent, and do your work." Don't be rude. ” In his book The Nightmare, Kaikovus says: “Do not always click the hard way, because you do not have to click all the exercises and the melody in the same way, because all people are the same. They are not different, and their tastes are not the same, that is, the people are different. Especially noteworthy is the view of Kaykovus that the morpho-physiological features, nature and psyche of people should be taken into account in the narrow play. “If you sit in a meeting, look at the people in the meeting, if the hearer has a red face and the moshbirich (moshguruch) has a beard, click with a narrow (continuous), zer (thin and delicate voice) narrow; if it has a yellow face, click with a blank string; if it has a black face, click with more than three lines; if it is white, fat, and wet, then it is more bam, because the rud (musical instrument) has been prepared for the four tastes of man. ”(p. 176) Qobusnoma ”T.Meros-1992y)

One of the great masters of music is Hazrat Pakhlovon Mahmud.

Allah, by His greatness and grace, endowed this man with such a talent that he was both a great allama, a great saint, and a great warrior. Centuries later, no such hero emerged. Uham was a poet, both a hafiz and a wealthy man. In short, he was not a good man, a good speaker, a great man. He wrote books on the science of music, along with great teachers. He did a lot of research on this science. created songs, poems, melodies. One of the maqom melodies he discovered was

"Chahor zarb", which was a good, pleasant and famous work of all masters' melodies. Mavlona Toti wrote this ghazal of the poet to Chaxorgox:

Saqiyo, this day has passed, the work of the morning is unknown,

We look forward to this moment, someone who does not know tomorrow.

This work, named after Mir Buzruk Termezi, was a wonderfully pleasant melody. The proof is that there was no singer or musician in Khorasan, Iraq, Samarkand and Yorkand who did not know this song.

O candle burning in the light of your face in every room,

The love of your rings, your heart is in sorrow,

This status, associated with the name of Abu Qasim Babur, was very impressive. He also created the status of "PANJGOH". This status became popular in the cities of Ajam and Movarounnahr. In addition to these, this saint created countless other poems, ghazals, melodies and maqoms. Among them, "Mushuvrak", "Bayodak" and other "Chahor zarb", "Dugoh", "Segoh", "Chahorgoh", "Panjgoh" mentioned above became famous in the west and east. He was a friend of Alisher Navoi for forty years. A. Navoi says about him: "I have been talking to Pahlavon Mahmud for forty years. In the process, nothing disappointing happened, and our friendship grew day by day." he wrote.

Pahlavon Mahmud Abulqasim served in the presence of Baburshah. He then held high positions in the palace of Mirza Abu Said. After that, Sultan Sahibkiran became a mahram in the palace of Hussein Bahodirkhan. Hussein Boykaro's advice to sit in meetings could not have been done without Pahlavon, without his advice. One day, the wrestler suddenly fainted and fell down and died. From the king to the beggar, all the people of Herat were in mourning, as if the Day of Judgment had come. He was buried in the tomb (1494 AD), which he had prepared during his lifetime and which he occasionally came and lived in. (From the work of Ismatulloh Miracle Music History.)

Associative thinking helps to reveal the meaning of the art of composition and performance. Also, an ideological and emotional understanding of the content of a piece of music encourages students to think.

It should be noted that this notion depends on the level of experience, musical education and emotional culture of the students of music and art schools, which implies a positive attitude to the work of art, the right assessment. It should be added that the students of children's music and art schools were introduced to the course "History of Uzbek music" created by me, learned about the lives and musical activities of famous poets, musicologists and thinkers of the East. they were strengthened.

For our research, the works of the thinkers and scholars listed above have been the primary source. They contain many ideas and advice of Eastern encyclopedic scholars on the issues of moral and aesthetic education through the art of music. is a valuable guide.

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