



The technology of organizing the aesthetic education of students by means of folk songs.

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Annotation. This scientific article describes the technology of organizing the aesthetic education of students through Uzbek folk songs. When students are involved in the activities of aesthetic education classes, it is recognized that their interest in art, singing, dancing, music, performing talent has been comprehensively tested. And also to study the attitude and focus on folk songs in music lessons in secondary schools. This place reveals the conducted research on the types of music classes in general education schools, their content, repertoire, monitoring the activities of their leading musicians-teachers.

Keywords. Music, vocals, education, school, artistic, amateur, student, folklore, experimental, aesthetics, song, performance, craftsmanship, performance skills, student amateur performance, professional skills, folk art, classical performance.

For a positive solution of the goal of experimental work on the use of folk songs in the aesthetic education of students of general education pedagogical schools, we consider it appropriate to determine the following tasks:

1. A study of attention and the prevailing attitude to folk songs in music lessons in secondary schools. In this place, the types, content of the work, the repertoire of music lessons of secondary schools, conducting a survey among their leading music teachers, participants in the lessons, conducting pedagogical observation, organizing interviews, preparing for experimental tests.
2. To acquaint the leaders of the classes with the content of the classes prepared on the basis of the project of experimental work, to put into practice the proposed methods, forms and methods of work that have a positive effect, and to analyze their results.
3. To increase the interest and attention of students to national and spiritual values, in this regard, to our national music, in particular to folk songs, to form certain theoretical and practical knowledge, ideas and skills in this regard.
4. Identification of specific problems in the aesthetic education of students through folk songs and determination of measures for their gradual elimination.
5. In order to carry out aesthetic education with the help of folk songs, improve the effectiveness of learning, forms and methods of work, as well as determine the level of learning efficiency based on practical inquiries, discussions, concerts, listening, knowledge and skills of students related to the performance of folk songs.

Experimental work within the framework of the problem of aesthetic education of students by means of folk songs was organized mainly in 3 stages.

1. Organizational stage. At this stage, a draft and work plan was developed to explain the content of the experimental work. Specific tasks to be solved at each stage, objects of experimental work, deadlines are determined. For this purpose, conversations were held with the leaders of circles in selected subjects and responsible persons involved in this activity, regarding the essence, purpose, organization of the process of practical activity, expected results. In these conversations, the main attention was paid to explaining to experimenters the technologies for organizing experimental work. Experimental and control groups were identified, which determine the effectiveness of the experimental work.

2. Main stage. Pedagogical conditions have been created in general education schools that allow for the aesthetic education of students by means of folk songs, that is, the development of classes in folk songs (various evenings, meetings, conversations, lecture and concert scripts and constant communication with responsible leaders). was launched and progress was monitored.

3. The final stage. At this stage, the results of the experimental work were summarized and analyzed. The content of the classes developed for the purpose of aesthetic education through folk songs, the level of effectiveness of the methodology are determined. The final indicators were processed by the mathematical-statistical method.

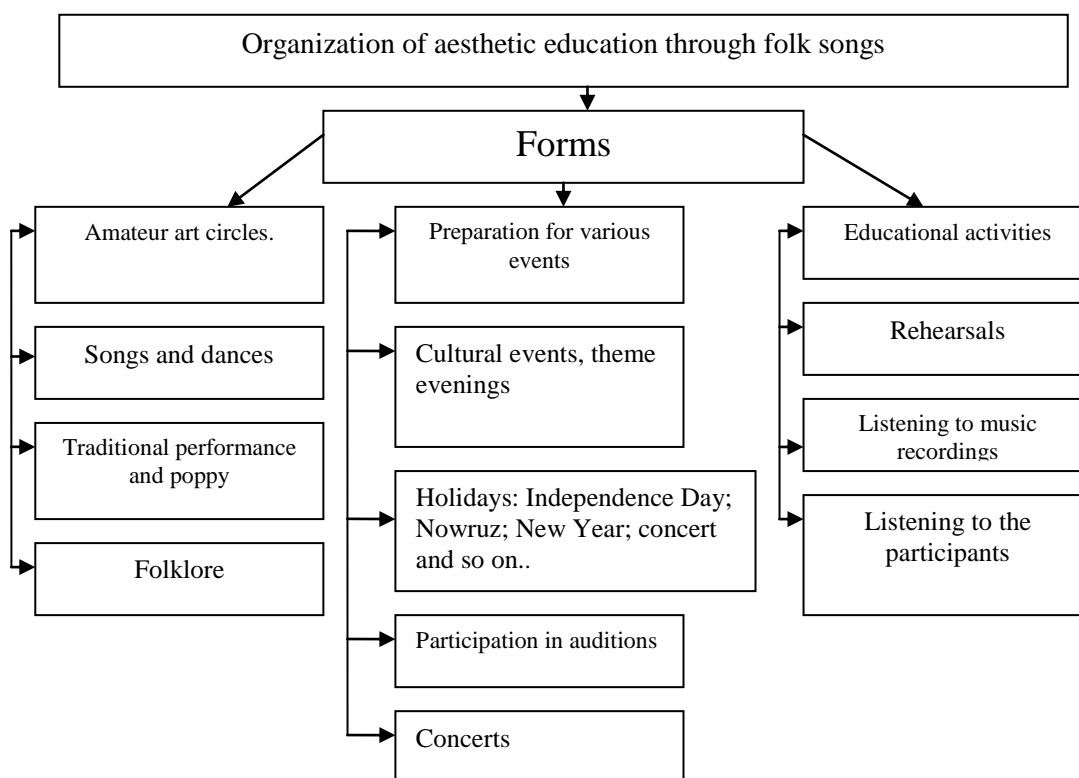
Experimental work carried out in the process of scientific research on the problem of aesthetic education of students by means of folklore songs in secondary schools was carried out on the basis of the following principles and positive results were achieved:

1. Approach to experimental work based on a clear goal and similar tasks.
2. A unique technology of experimental work has been developed.
3. Attention to folklore songs in music lessons in secondary schools, taking into account the capabilities of teachers, interests and wishes of the participants.
4. Experimental work is carried out systematically on the basis of a special plan and program.
5. In the process of practical activity, it is derived from the content of the ongoing reforms to restore national values and the development of national musical education.

Particular attention was paid to the expediency of forms, methods and means of work for the successful organization of practical activities aimed at the aesthetic education of students through folk songs. I am convinced that an important factor that ensures a positive solution to the problem is the effective use of the following forms of work, methods and means: conversation, round table, discussion, question-answer, questionnaire-survey, explanation, demonstration, practical exercises, excursions to creative teams, lecture - concert, meetings, participation in mass artistic events, educational and technical equipment, information technology (radio, computer, tape recorder), evenings dedicated to one song, etc. The principles of practical activity established in the process of experimental work were illustrated as follows (Fig.1).

In secondary schools, music lessons aimed at the aesthetic education of students through folk songs have become the most convenient and popular form of attracting students to art. Therefore, we sent out the programs and manuals that we created to amateur art teachers involved in aesthetic education in many pedagogical secondary schools and pedagogical colleges, recommending the use of the effective methods and forms we use. We established constant communication with them and monitored the results of the work being done.

Figure 1.



The results confirmed that our program, guidelines and recommendations are very effective in achieving the main goal of our study. Experimental classes conducted in connection with practical activities confirmed that folk songs have a stronger effect on participants in amateur classes than on ordinary listeners.

It's completely natural. Because class members are actively involved in the creative process. Special work is carried out with them, aimed at increasing the educational value of music, especially folk songs, and the formation of the aesthetic worldview of young people. Also, the participants of lessons and groups act as popularizers of folk songs among students. In addition, the number of students who are interested in folk music and songs has increased during our creative activity, that is, during our experiments, the number of participants in our concerts and events has increased. In their activities, the participants of the lesson directly interacted with folk works, studied them comprehensively, took part in collecting various information and bringing it to the masses. They have contributed to the revival of many forgotten folk songs. Listeners received emotional and spiritual nourishment from the performance of folk songs thanks to the creative work of the participants. One of the important pedagogical principles of the spiritual and aesthetic education of students through folk songs is a creative approach to the methods of education. We used the following methods in our work and they proved to be effective for our study results:

- in-depth analysis of the ideological content of the song, its artistic features as a poetic work, method, melodic structure, performance characteristics;

- collect information about the historical basis of the songs, the period of song creation and the influence of the social conditions of that time on the ideological content of the song and convey them to readers;

- holding various evenings, debates and talks about folk music, singing.

It is necessary to take into account the peculiarities of the complex structure of this art form in the aesthetic education of students in general education schools by means of folk songs. In conversations about the melody, the text of the song, its ideological content, we always paid attention to the level of development of the spiritual level of students. In our experiments, we used new working methods that became important in the results we sought to achieve.

The text of the ghazal "Injost" (Here). A student who had prepared for this topic tried to learn the essence of the ghazal. He expressively reads this ghazal in Persian, which begins with the lines "Biyoki zulfi kaju chashmi surmaso injost". Tajik students of that period can understand the meaning of the ghazal to some extent because the core of Persian and Tajik is the same. However, in order for the text of the ghazal to be understandable to young people of other nationalities, he also expressively reads the Uzbek translation:

Zulfi halqa-halqayu ko'zi qaro bu yerdadir,
Boqishi shafqatliyu, nozik ado bu yerdadir.
Kiprigi xanjar, qarashma-tig', ko'z tashlash-yashin,
Gar shahid bo'lmoqchi ersang, Karbalo bu yerdadir.
Bersa ham jannatni, aldanma kishilar so'ziga,
Bir qadam mayxonadan jilmayi, jo bu yerdadir.
Ka'baga bormoq na hojatdir, agar dil ovtasang,
Behuda yo'llar kezar bu xalqu, jo bu yerdadir.
Husniga boshdin oyoq boqqanda har bir nuqtadin,
Dilni tortib har karashma, derki: jo bu yerdadir.
Izladim bir-bir jahonda har necha bo'lsa kitob,
Ko'rdimu xatingni dedim: muddo bu yerdadir.
Istasang husning zakotini berarga mustahiq,
Kelki, bu Zebuniso yanglig' gado bu yerdadir.

After an expressive reading, comments are made on the words "kaba", "karbalo", "mustakhik", "karashma", "shahid" found in the text.

Performers of the song "Injost". The reader prepared for this will find interesting information collected about the performers of this song in different times and years, as well as examples of events and memories associated with the life of performing artists. Among such memories, the memories of the famous artist of the Uzbek people Halima Nosirova made a great impression and interest among students and were listened to with interest. Halima Nosirova writes about her love for this song and how she learned it:

"Ferghana is my homeland, just like the famous composer Tukhtasin Jalilov. I knew a lot of Ferghana songs, but when my teacher told me about how he performed them without hesitation, I was amazed to see the folk genius, the richness of his spiritual treasury is simply amazing. Many of them subsequently took a wide and lasting place in my concert repertoire. He

introduced me to classical songs such as "Samarkand ushshogi", "Chapandozi navo", "Chorgokh" and taught me to sing these songs.

I still cannot forget how he first played the melody "Samarkand Ushshogi" and performed it. I was deeply moved by the surprisingly subtle, touching melody of his performance. I listened to him fascinated. He finished the song. I was impressed by his performance skills, and I said to myself: "I wish I could sing this song in the same way." Then she shyly admitted it to him:

- I can't do it like that.

- Am I unable to do this? - Jalilov asked in surprise.

- Do you still feel the music? Are you not enchanted by the endless expanse where our sun spreads its golden dowry? Can't you see the light, the little shadows that appear behind the migratory birds when the sun is just raising its golden broom from dawn? Can't you feel the beautiful heights of the gardens, the morning wind blowing in your face? Haven't you drunk enough of the morning dew from the purple mountains of Fergana yet?

He sang the song again. Now his eyes were fixed on the horizon, as if looking for something from distant spaces, he seemed not to see me. In those eyes I saw my beautiful Ferghana, and then I sang "Samarkand Ushshogi" with him. After I finished singing the song, Tukhtasin Jalilov smiled at me and said with satisfaction:

- Bravo, that's the way to sing!

I have always believed that singing and acting should go hand in hand. Tukhtasin Jalilov also supported me in this. The classes that he had with me, the lessons that he gave me, became a good school for me to understand the beauty of soulful folk songs with their deep meaning and sing them to the fullest. [1.12-13 б.]

The student who spoke about this also quoted the words of other famous singers dedicated to this song.

Performance and listening to the song "Injost" (Samarkand ushshogi). After that, this folk song was performed by the best singer of the class, accompanied by folk instruments. It was well received by the masses of listeners, who received various and interesting information about him, and the effect of the song on them was special. You could see it in their happy faces. At the end of the event there were questions and answers about this song and folk art in general. The evening was made even more enjoyable by the participation of the famous singer and teacher Alijon Shakirov, who, at the request of the students, performed several of his favorite songs. Thus, the event was extended and made a good impression on the audience. The students expressed their desire to hold such events more often in the future and asked them to invite famous folk hafiz and artists.

Another evening of this event was dedicated to the popular among our people song "Black Eye" (Ushshak) performed by Alisher Navoi's ghazal. In preparing the event, serious attention was paid to collecting information about the famous performers of this song Mullo Tuychi Tashmukhammedov, Yunus Rajabi, Kamoliddin Rakhimov, Munodzhot Yulchieva. Recordings of songs performed by Munojat Yulchiyeva and Kamoliddin Rakhimov were found. We tried to convey the text of the song to the minds of the listeners with all its meaning and content, using the commentary on this ghazal by our favorite poet Erkin Vakhidov in the book "Shoiru she'ru shuur" (3. 8-9 p.). It is no secret that many words in the verses of our classical poets are not very clear even to some experienced teachers, and they cannot understand their

subtle hints and hidden meanings. At our event, the interpretation of each verse of the ghazal of the song with its subsequent performance by famous hafiz was met with great interest. An amateur poetry student was chosen to read the ghazal of the song and comment on it, and he performed this task with great subtlety:

Qaro ko'zim kelu mardumlig' emdi fan qilg'il,
Ko'zim qarosida mardum kibi vatan qilg'il.

More than five centuries have passed since these lines were written. How many generations have come into the world, how many thrones have fallen, dynasties have changed, times have changed. Many events have taken place since the beginning of the existence of our ancient suffering people, the fragmentation of clans, strife and massacre of beks, khans, and the Uzbek people finally gained independence. This song, which is still sung by Navoi's great poems, shakes his body, takes him into the world of high emotions, therefore such geniuses as Alisher Navoi are poets not only of their time, but of all times. The feelings sung by them are among the ancient and eternal properties of the human heart.

Qoro ko'zim kelu mardumlig' emdi fan qilg'il,
Ko'zim qarosida mardum kibi vatan qilg'il.

There is so much fidelity, devotion, perfect love in these words, and the poetic expression is so deep, attractive, beautiful. The word "Mardum" has two meanings. A crowd of people, a gem of a crowd. "My black eye," the poet addresses to his beloved country, come and show me the science of man, humanism, make me a homeland, a place like a precious stone in my eyes. So many meanings in one stanza, and two meanings of the word, and the expression "My black eye" as an alternative to "The pupil of the eye" - how much depth, sophistication, perfection is in it. The point is not that the lover could only see the beloved, he wants to impress her in his eyes, and wherever he looks, at the moon, flowers and dew through the beauty of the river, he dreamed of looking through her face, he wants to see her image everywhere. This idea is expressed in another Navoi ghazal in a more open and clear form:

O'zgarlar husnin tomosho aylasam chiqsin ko'zim,
O'zga bir ko'z hamki xusningni tomosho aylasa.

If the beloved finds her homeland in the pupil of the lover, for her it is joy, a great holiday, the heart of the lover turns into a garden, and, consequently, the flower of the beloved's face finds a place in this window.

Yuzing guliga ko'ngil ravzasin yasa gulshan,
Qadding niholiga jon gulshanin chaman qilg'il,

that is, may my heart, which is a garden from the happiness of your presence, like a jewel in my eyes, blossom into the flower of your face, and may my soul, which has become a flower from this happiness, become a bud at your waist. Human feelings are also sung in the following verses of the ghazal. The expression of selfless love for the beloved is more pronounced in the following stanzas.

Takovaringg'a bag'ir qonidan xino bog'la,
Itingg'a g'amzada jon rishtasin rasan qilg'il.

The blood of the poet's heart is sacrificed to paint the hooves of the beloved's horse, and the connection of the soul - the thread of the soul will circle the neck of her dog, that is, become

a leash. After all, every drop of blood in the poet's chest is involved in love, his life is so devoted to fidelity that he is ready to remain on the neck of her dog, which is a symbol of fidelity.

In the next stanza, the poet in love addresses the wheel-sky, which is a symbol of his destiny: I will leave this world with all my life, my soul, every part of my body dedicated to love, disappearing loving. Time will turn my body to dust on a suffering mountain. But my dream is that the mill will knead the dough from the soil in which I will be buried, which will be found in thousands of years, and create another Farhad in love, a symbol of love, on this suffering mountain, so that my new life will be devoted to love, and can walk with hard work on the path of love.

Firoq tog'ida topilsa tuprog'im, ey charx,
Xamir etib yana ul tog'da ko'hikan qilg'il.

The heart of a lover turned to dust lies under her feet. The poet addresses his beloved with grace:

Yuzing visolig'a yetsun desang ko'ngullarni,
Sochingni boshdan-oyoq chin ila shikan qilg'il.

How beautiful is this stanza with its subtle secrecy of thought. The poet does not reveal the fact that hearts are dust under her feet, and how long her hair, if left in loose waves and curls, reaches the ground. He only says, "If you want a loving heart to reach its beloved, curl your hair from head to toe". In the poet's imagination, the dust reaching to the ends of his hair, that is, the curly wavy locks of a lover's heart, stretch from the stem of the cocoon to the face of his beloved.

In the future, the thought develops logically. Its meaning is this: in this world, beauty is not eternal, youth is not eternal. In this passing life, one should rejoice in the happiness of love. Because:

Hazon sipohiga, ey bog'bon, emas mone,
Bu bog' tomig'a gar ignadin tikan qilg'il,

that is, when the army of dust invades, O gardener, no matter how many thorns you stick into the walls of this garden, those thorns will not prevent the coming of autumn. Human life is like this - when it comes to an end, there is no benefit from any event, therefore life is not eternal, youth is not eternal, the suffering of a lover, torment and carelessness from negligence and the unappreciated values of life.

But after so many trials, the lover again expresses his loyalty to his beloved with the following words:

Yuzida terni ko'rib o'lsam, ey rafiq, meni
Gulob ila yuvu gul bargidin kafan qilg'il.

If I die seeing the pink skin on the face of my beloved flower, don't think I want to see more of that flower, that rose. If you know, wash me with a rose, cover me with a flower leaf, so that even on my last journey the thought of my beloved would be familiar to me.

The ghazal has reached the last verse. The poet indulges in deep dreams of devotion, fidelity, the eternity of the world and the transience of human life. Finally, as the conclusion of these dreams, the poet turns to himself:

Navoiy, anjumani shavq jon aro tuzsang,
Aning boshog'lik o'qin sha'm anjuman qilg'il.

The heart of a lover is pierced by three irrevocable arrows of the ear. But the lover does not want to be freed from these arrows. He wants to have a fun gathering of souls and light the arrows of the ear of his beloved as a circle of gatherings. So, the arrows fired by the beloved are a source of joy, a source of light for the lover [3. pp. 13-15].

The reason why so much attention is paid to the analysis of the text and content of ghazals is that the conscious process of aesthetic education through folk songs ensures its positive effect. After all, not feeling the content of the text while feeling the music is a serious obstacle on the way to achieving artistic and aesthetic perfection.

From the point of view of our research, the reason for special attention to the Navruz holiday is that it is a real stage where Uzbek folk songs are played in full and their various forms are performed. The holiday "Navruz" is especially important in the manifestation of folklore songs, characteristic of the regions of our republic, preserving their musical flavor and unique features. This holiday is not only an "arena" for the presentation of musical and folklore works, but also a means of moral and aesthetic education of students. Therefore, we tried to use the educational opportunities of national holidays in events held with students.

In our work, we drew the attention of students to the seasonal and ritual songs of the people, tried to give them an idea about the history of this holiday, the traditions of its celebration, the songs that are sung in it, the games and other artistic events. Since the Navruz holiday is celebrated in the open air, gallows games, goats, horse races, swinging on a rope, wrestling competitions, cooking national dishes, cooking sumalak, and welcoming brides were organized on this day. Wedding songs are sung in the festivities, excerpts from folk epics are performed. So, since the Navruz holiday is one of the appropriate means of educating workers, especially young people, in the spirit of love for beauty, our primordial national traditions and values, we tried to use it correctly and fruitfully. After all, this holiday is of great importance not only in spiritual and aesthetic terms, but also in terms of patriotism and environmental education. In addition, its popularity also helps to achieve the intended effect.

During our research, every year we prepared well for the Navruz holiday and gave concerts to a large number of people with a large program, arranged various shows, attracting students. As a result, our concert programs included new numbers created on the basis of folk songs and tunes. Here we will touch on one of them. This is a vocal and choreographic composition called "Songs of Our Time", which subsequently took a firm place in our program. According to him, images of the grandfather of the peasant, the grandmother of the earth, spring were created. Songs "Yor-yor", "kelin salom", "maida-maida", "halinchak", "sust khotin", as well as unique examples of folklore among the peoples of the region were performed. Such performances aroused great interest and applause.

For the vocal and choreographic composition, the best examples of modern songs were selected, which were performed to the accompaniment of new dances. Cheerful singers and dancers of the class took an active part in this composition. The melody "Spring Waltz" by composer Muhammadjon Mirzaev served as a suitable overture to this composition. After that, a group of girls sang a song of brides and brought the boy and girl in the form of a bride and groom into a circle. Young men join them, and then they all dance together with pleasure and joy. Playing with the song becomes so intertwined. In this composition, we have included

popular folk melodies such as "Dilhiroj" and "Andijan Polka". As a result, concert programs have been created that appeal to everyone, especially young people.

Qishlog'imiz bog'ida anor pishdi yor-yor,
Shunday barno yigitga ishqim tushdi, yor-yor.
Egnidagi beqasam jimirlaydi, yor-yor,
Har ko'rganda yuragim jimillaydi, yor-yor.
Jaranglagan dutoring tori bo'lsam, yor-yor,
Shunday barno yigitning yori bo'lsam, yor-yor.

Modern and new lyrics of such content formed the basis of the composition. Also, young people sang funny and sincere songs, various humorous collections. All this made our event interesting and meaningful.

The fact that in recent years the Navruz holiday has been widely celebrated in our republic has shown that they, like all our people, have great opportunities in educating the younger generation in the spirit of respect and reverence for beauty, folk traditions, customs and life customs. In our work, we effectively used such traditions, which have stood the test of life, have lived for many centuries, revived and become a people's joy, as an effective means of spiritual and aesthetic education of students. Not only in the activities of the group of the song and dance circle, but also in the work of other creative activities, we used samples of different genres of folk songs and dances, connected and created for different dates and holidays. This, in turn, was of great importance in popularizing the activities of our circle.

We invited music directors and choreographers, teachers of language and literature, talented amateur poets and musicologists to our experiments and worked together with them. Our cooperation with such creative organizations as the Regional Music and Drama Theatre, the Pedagogical University, the Scientific and Methodological Center for Folk Art and Cultural and Educational Work has become the most effective link in the topic of technology for organizing the aesthetic education of students through folk songs. The results of our many years of experience and methodology, as well as the programs and recommendations created on their basis, confirmed that their use in pedagogy and in the system of aesthetic education gives positive results.

Thus, the components of the technology for organizing the aesthetic education of students by means of folklore songs were identified and the levels of their effectiveness were tested. Historical, artistic, pedagogical, psychological, methodical, organizational aspects, as well as the application of the principles of tradition, nationality, antiquity and modernity in the content of this technological complex in the study ensured the effectiveness of the use of folk songs as a means of aesthetic education.

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