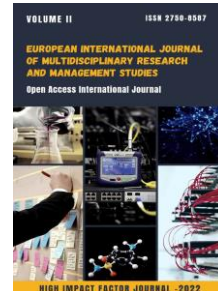

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**THE ROLE AND SIGNIFICANCE OF KHORAZM FOLK MUSIC IN THE FORMATION OF
STUDENTS' MORAL CULTURE*****Rajabov Shakhzodbek Bakhrom O`G`Li****Urganch State University Trainee Teacher Of The Department Of Music Education, Uzbekistan*

ABOUT ARTICLE

Key words: Khorezm folk music, folklore, moral culture, education. **Abstract:** This article discusses the scientific and theoretical significance of Khorezm folklore music in shaping the moral culture of students.

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INTRODUCTION

By showing and broadcasting examples of the most famous songs and epics of the Uzbek people by famous artists, bakhshi performances through modern technical means, it is possible to have a positive effect on the growth of performance skills of students, well-known artists, Meetings with hafiz, organizing conversations with them, and then directly listening to songs and epics are effective forms of work. Such activities provide an opportunity for the development of students' spiritual and aesthetic thinking, skills and talents, and their moral culture is formed.

One of the effective means of spiritual-educational and moral education is to include as many students as possible in aesthetic events organized in public, that is, amateur circles. This requires not to forget to connect them with practice while strengthening ideological aesthetic and spiritual knowledge, to remember that consciousness and emotionality are always in interaction with each other.

In the process of learning folk art, Uzbek folk songs and Khorezm folk songs can not be limited to artistic events in forming students' aesthetic consciousness. Therefore, it is necessary to invite well-known writers, artists, scientists, composers, singers, well-known music specialists, moral culture and

enlightenment workers to the general secondary school, and hold conversations and meetings with them. Meetings with artists, artists, representatives of famous art, as well as series of conversations about musical instruments will expand students' knowledge in the field of folk songs, especially Khorezm folklore songs, and will be useful for moral culture and spiritual education. 'lum creates the ground.

In order to form a moral culture in students with the help of Uzbek folk songs, in particular, Khorezm folklore, special attention should be paid to the students' studies in primary or high school, and learning from simple to complex musical works with them. It is necessary to work on the basis of the tooth principle. Therefore, depending on the level of formation of the spiritual and aesthetic worldviews of the students involved in lectures and conversations dedicated to folk music and singing, as well as optional classes, it is advisable to divide them into several groups. In this process, it is necessary to draw up a plan for working with each group depending on their capabilities and characteristics. In this way, the system of work gradually becomes a perspective special course program, a specific form of work, as well as a consistent tool of the repertoire system of aesthetic education work.

When singing songs and epics typical of Khorezm musical folklore, the voice capabilities of the chosen student should be taken into account. In the process of testing students' voice capabilities in special courses organized in experimental tests, they performed complex works that were customary for most amateurs, that is, not suitable for their capabilities, performed by folk singers and baksheesh. we witnessed their attempts to sing.

For example, the songs taken from folk epics, which are examples of folk art, are "Qizlar" (from the epic "Tahir and Zuhra"), "Salom kelibidi" (from the epic "Goro'g'li"), "Nightingale Lake", (from the epic "Tahir and Zuhra"), "Yor black eyes don't ask me" (from the epic "Sayod and Hamro"), "Sayodkhan bog'dadur bog'da" (from the epic of "Sayodkhan and Hamro"), "You remember" (from the epic "Bakhrom and Gulandom"), "Nasikhat" (from the epic "Goroghli"), "Bormi yoranlar" (from the epic "Goroghli"), "Nolish" (From the epic "Ashiq Gharib and Shahsanam"), "Namasan" (from the epic "Tahir and Zuhra"), "Unforget" (from the epic "Tahir and Zuhra"), "Trust" (from the epic "Makhtumquli"), "Qadrini bilsin" (from the "Goro'g'li" epic), "Kurban bolayin" (from the "Ashiq Najab" epic), "Bosh ustina" (from the "Goroghli" epic), as well as popularly known they try to perform the songs of pop singers who were popular at the time. It is self-evident that in this place, the influence of the rich songs sung at weddings is great. As a result of performance, students may have a negative impact on the spiritual content of epics without a deep understanding of the work. Some students distort the words of the epics, do not pay attention to the pauses in the melodies, and do not follow the method. This requires serious and

regular, patient work with them. In this regard, it is necessary to have a special preparation period to teach some songs to students.

After the discussions and lectures with the students, practical activities are organized with them outside the classroom. It is necessary to carry out the course, taking into account and following them:

I. Musical-theoretical training of students. In this place, it is necessary to create and strengthen the relevant concepts about the musical folklore of Khorezm.

II. Formation of skills and competences of students in the performance of Khorezm music folk songs, epics, khalfalik sayings.

Convenient and effective methods of teaching Khorezm folklore songs and epics, samples of khalfa to students during various events: performing, listening to samples performed by famous bakhshis, artists, khalfa, artists, it is necessary to use effective national methods such as direct communication with the hafiz, restoration of the tradition of mentor-apprenticeship. Because focusing only on theoretical methods can extinguish the interest of students and lead to a negative impact on the level of all the work done.

Having organized "National Music" clubs in secondary schools, it is necessary to work with the aim of turning them into groups capable of independent activity in the future. Therefore, it is important to try to make it interesting when the members of the circle give a concert or participate in an event for the first time in the circle of students. This depends, first of all, on the prepared repertoire plan. We organize a group of musicians of 6-8 people, a group of dancers of 12-15 people, and a classical song in the activities of the club, considering the moral and cultural education of students during the club activities and various events held through them. We tried to have the masters participate. At the same time, in addition to folk songs, yalla, lapar, thermals, yor-yor, songs and epics, vocal-choreographic compositions should also be included, thus giving a certain idea about the past and present national musical and spiritual life of our people. We considered it our main task to create the necessary program. For this, the creative team must be prepared in all respects and have a thorough foundation.

In addition to folklore works of Khorezm music, the use of some samples characteristic of the styles of music of sister nations, in turn, allows to ensure that the spiritual, moral and cultural education conducted among students has an international character. When forming the ranks of young singers and hafiz in the circle, great attention should be paid to national musical instruments. Among national

musical instruments, it is necessary to include electric organs, which are popular among young people today, along with dutor, tanbur, gijjak, chang, circle.

Khorezm gathered young people who were eager to learn folk songs, including folk songs, and worked with them in a circle. We tried to restore the forgotten songs of the historical past, to collect them and perform them in a modern way (for example, the songs "Biroloyim", "Yor-yor" related to khalfachilik, some samples from the epic "Khirmondali", "Kovun Sayli" songs held in Khorezm). In this regard, we studied the works of old folk artists, conducted interviews with master artists, bakhshis, and khalfas, and found out that many songs are currently being forgotten without being performed. We also witnessed that the songs included in these works required a lot of work and skill from the performer, and because of the pursuit of light, these works were forgotten.

In order to acquaint students with the work of today's young, talented, well-known singers and rare examples of Uzbek national music, to introduce them to the repertoire of young people, and to pass them on to future generations, it is necessary to pay special attention to the following situations:

Content and interesting repertoire. Choosing and finding the best examples of the songs of the people of Khorezm that have passed the test of centuries. Giving ample space to songs on the subject of love, affection, and loyalty, which embody the humanitarian ideas of work, friendship.

1. Include in the program critical and humorous songs that expose the behavior of indifferent, impure, people, which give halal to the general work;
2. Works dedicated to national holidays Navruz, Independence Day, Day of Remembrance and Appreciation, Women's Day and various dates;
3. Paying attention to the songs that praise the heroism against the invaders, call for courage, glorify the friendship of peoples, created in the important stages of the history of Uzbekistan;
4. Songs celebrating the prosperity of the country, national peace, people's well-being, interethnic harmony, social cooperation, epics and compositions that sing of friendship and brotherhood;
5. To educate the feelings of brotherhood in students modern, consisting of songs imbued with ideas of internationalism songs;
6. "Melon sayli" songs held in Khorezm, songs dedicated to various ceremonies (for example, Lachakingnan-ov "Lachakingnan-ov" about the lachak wrapping ceremony for women);

The following songs and epics can be selected for the repertoire of the "National Music:" circle, taking into account the creative capabilities of students:

1. Songs taken from epics "Sallona-sallona" (from the epic "Ashiq Garib and Shokhsanam"), "Girls" (from the epic "Tahir and Zuhra"), "Salom kilibdi" (from the epic "Go'oro'g'li" from the epic), "I saw a nightingale" (from the epic "Tahir and Zuhra"), "Yor black eyes don't ask me" (from the epic "Sayodkhan and Hamro"), "Sayodkhan is in the garden" ("Sayodkhan and Hamro), "Remember" (from the Bakhrom and Gulandom epic), "Nasikhat" (from the Goro'g'li epic), "Let's come to the garden" (from the Tahir and Zuhra epic), "Namasan" (from the epic "Tahir and Zuhra"), "Dardingdan" (from the epic "Ashiq G'arib and Shokhsanam"), "Khosh kol" (from the epic "Ashiq Gharib and Shokhsanam"), "Black-eyed a fairy" (from the epic "Ashiq G'arib and Shokhsanam"), "Orzu Aylab" (from the epic "Tahir and Zuhra"), "Unforget" (from the epic "Tahir and Zuhra"), "Trust" (from the epic "Makhtumquli"), "Qadrini na bilsin" (from the epic "Goroghli"), "Gorgali galdim" (from the epic "Goroghli"), "Be a victim" (from the epic "Ashiq Najab"), "Bosh us tina" (from the epic "Gorogli").

2. Songs of sister nations: Tajik folk songs: "Dukhtari Ashik", "Sari Kokhi Balad", "Diliman"; Russian folk songs: "Katyusha", "Kalinka", "Molodaya", "Oy, vesna-vesna", "wait for me and I will come back", "Moskovskoe vechera", Ukrainian folk songs "Tikho vod rechkoyu", Sigan folk songs "Ochi cherniyme" etc.

We believe that conversations about the complex genres of Khorezm art, in addition to Khorezm folk music, will have an effective effect on improving the moral culture of students. As a result of these activities, students' interest in national classical works, songs and epics, and the art of khalfalik increases. This motivates the formation of their moral culture.

Public listening of works on various topics should be introduced in the classes. This, in turn, makes it possible for those works to reach the hearts and minds of students and to form national pride and patriotism in them..

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