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Distinctive features of folk songs that serve in the spiritual and moral formation of pupils.

Annotation: The spiritual world of a person, his subtle feelings, inner experiences are important in the management of his social activities. The influence of the magic of attractive music is immeasurable in the proportionality of the inner experiences of high spiritual uplift, amazing emotions. Our ancestors have been admiring the power of music for centuries, enjoying it in their relationships, labor activities, in life. Those who carried out their noble intentions. Now the attractive of music, his position has expanded even more, his role in society has been strengthened. Music is an independent industry with great educational opportunities in our country. In the process of education, music is one of the main means of moral and aesthetic education for the younger generation, the effectiveness of some acceleration of the educational process depends on it.

Keywords: xperiences, mastering, listening, individual, “Alpomish”, “Ravshan”, “oral creativity”, “folk oral creativity”, “oral literature”, “folk literature”

The spiritual world of a person, his subtle feelings, inner experiences are important in the management of his social activities. The influence of the magic of attractive music is immeasurable in the proportionality of the inner experiences of high spiritual uplift, amazing emotions. Our ancestors have been admiring the power of music for centuries, enjoying it in their relationships, labor activities, in life. Those who carried out their noble intentions. Now the attractive of music, his position has expanded even more, his role in society has been strengthened. Music is an independent industry with great educational opportunities in our country. In the process of education, music is one of the main means of moral and aesthetic education for the younger generation, the effectiveness of some acceleration of the educational process depends on it.

In the musical aspect, having literacy has a clear objective as well as objectives. The existing scientific and methodological approach in the implementation of these goals and objectives determines a certain direction. Mastering, listening, playing music and being interested in life from it will blend in with human culture. Music, which is considered one of the masterpieces created by our people, finds its expression to some extent in every field, in education, in labor and in social relations. From a little baby to old man, he will enjoy the blessings of art, fighting for a brighter tomorrow.

Therefore, music can be a guarantee of conscious activity, productive work, sincere attitude and a moderate mood. The more music is embedded in our daily lives, the more pleasure and meaningfully our life passes.

This article provides information about the science of music, its educational process and role in our spiritual life, the subtle facets of music teaching. From its early inception, folk songs became an unwritten history of the people. Folk songs, which are considered the first examples of fiction with such names as “oral creativity”, “folk oral creativity”, “oral literature”, “folk literature”, perform such an important task as raising the younger generation as a textbook of marriage and life.

Later, when the culture of writing appeared, people who felt the talent to create works of Word Art in themselves, who came out of the people created the first songs belonging to the creativity of an individual, relying directly on folk oral literature. As this direction of music created and developed, the concept of written works appeared. Oral and written songs, which differed according to the method of creation, did not deny each other, but continued creative cooperation. But at the same time, not every literature has lost its characteristic features. In this aspect, folk songs have five characteristics that the science of World Folklore recognizes. They are:

1. Traditionalism.

2. Mouthpiece.

3. Community and Publicity.

4. Variation and version.

5. Anonymity (anonymity of the name of the author who created the work).

At the moment, over the years, a close relationship with the works of folk oral creativity confirms the manifestation of another feature. This feature can be called conditional. But the reason why there is not enough theoretical research on conditionality in science, we also did not find it necessary to indicate it as a characteristic feature. At the same time, we prefer to give some feedback about the conditionality, taking into account the fact that the student's thinking can answer a number of questions that arise. We will talk about this later.

We would like to note one more issue before providing direct information on the characteristic features of folk oral creativity. The fact is that scientists who approached the former Suro system from the point of view of the political situation had put forward collective (group) as the main sign of folk oral creativity. This idea had an important place in the programs and textbooks of higher educational institutions published in past centuries. This principle shocked the participation of a single participant in the creation of oral works. Also, the separation of the nation into rich and poor classes is proven by this idea. The songs created by people were divided into two opposing groups. Even one work itself was evaluated in two ways based on the events shown in the composition. With such a criterion, the analysis of a work of art could lead to extremely inappropriate conclusions. In particular, the epics “Alpomish”, “Ravshan”, which are considered examples of folk oral creativity, were analyzed from this point of view and banned as works created “under the banner of nationalism” and put forward a idea against the people. But if today the attitude towards the oral creativity of our people has changed dramatically in a positive way, we have the opportunity to rethink the peculiarities of oral creativity on a comprehensive, deep scientific basis.Traditionalism as the main character among the characteristic features of folk oral creativity, it is desirable to show traditionalism, and not community, as before, without denying a worthy assessment, which can be expressed to each of them. Because just as in the work of the peoples of the whole world, the creation and execution of works of oral creativity in Uzbeks rests on traditions that have been formed over the centuries and continue

to this day. It is necessary to analyze traditionalism in folk oral creativity in three directions. Firstly, for thousands of years, works from proverbs to riddles, from songs to epics have been created in an oral tradition, living in a verbal way. Secondly, the performance of folklore works has a tradition in terms of the execution situation (wedding and other situations) and the method of execution. Thirdly, traditionalism is manifested in the text of oral works. First of all, let's get acquainted with the meaning of the word tradition. This word is described in the Explanatory Dictionary of the Uzbek language as: “customs, traditions, rituals in life.” If we apply the definition to the procedure for holding weddings or other gatherings, then the rules for organizing this event are understood. When we mean the execution of a sample of verbal creativity, we imagine the environment, the situation, the way of execution in its implementation. By the tradition of execution, at first, the decisive factor is whether it has anything to do with rituals or not. In particular, “Yor-yor”, “bride greetings”can be said at the wedding, while lamentations are sing in memorial, lyrical songs, riddles, anecdotes can be said in a simple situation that has arisen in life. Riddles, according to candidate of philological sciences Z. Khusainova, in ancient times, when the habit of saying mainly at weddings was preserved, nowadays it becomes possible to hold a riddle - telling competition in the classroom, at moments of rest, sometimes on the go. Also, until the middle of the last century, special storytellers prepared an audience for telling fairy tales, providing a separate place for a volunteer performance, various objects (salt, wet towels, water, bread, etc.). And today the grandfather will continue to tell a fairy tale when he wants to pamper his child. Famous professional storytellers while not on account. By the tradition of execution, it will be necessary to pay attention separately about saying an epic. Fazil Yuldosh, Ergash Jumanbul, Pulkan, Islam poets tradition is fully preserved today in the performance of ham Shoberdi Bakhshi, Shamurad Bakhshi, Kahhor Bakhshi. There is now a selection of melodies in the dumbira performed by the epic, national saying, the content of poetic passages, the number of melodies today. For example, we would often go to Chori Bakhshi during his lifetime. But not once did we see that the epic began without telling the national song. The tradition of Khorezm epics was also kept almost completely. Before performing the epic, Khorezm Bakhshis will certainly play the song “Aliqambar” to the

audience. After that, the epic begins to say. If the Bakhshis in Kashkadarya, Surkhandarya and the surrounding regions say an epic with the durbira, then the Bakhshis in the vicinity of Gurlan, Khiva, Urgench will perform an open voice epic. We want to say that the tradition of performing works of folk oral creativity, in general, lives in the regions of our country, mainly in its former form. We could not record the text of the march from the grandmothers who song during the folklore expedition. They did not want the neighbors to gather in bewilderment where the song was being sung, and refused to say Marcia. We have witnessed this situation several times that it still remains today. Thus, the tradition of execution of works of oral creativity is still an area that requires repeated study. The tradition of the text in the tradition is much more complicated than the execution. Because in folk oral creativity, the full essence of the work is manifested in its text. The elements of idea, content, image characteristics, composition provided for by the work: statement, portrait, dialogue, monologue; means of artistic image - all this is manifested in the means of words in a way based on the principle of traditionalism, relying on the rules of folk art. Perhaps that is why the text tradition has a more complex system than the executed one. The text tradition itself in folk oral creativity can also be divided into two manifestations. Firstly, it is traditionalism (volume, form, content) that determines the genre characteristics of each work, and secondly, the means of artistic image - traditionalism, manifested in artistic arts. The tradition of the text in folk oral creativity is manifested in works belonging to each genre. In particular, the limited volume in proverbs, the width of the scale of the content, the lyrical nature of the songs, the fact that the volume of fairy tales is not determined by a certain measure (they go from one to two page, from fifty to sixty page, according to the type of content and classification), the fact that the volume of the epic is not limited, the rule of having time to tell the story in anecdotes in the short term, and etc. are all related to the tradition of the text. For example, such songs are referred to as labor songs if the song is performed in the process of labor and is related in content to the labor process. Or such a song is called Lyrical Songs, if the song is sung in love.

In folk songs, reality is reflected through the experiences of a single person. But these experiences will be harmoniously combined with the feelings of the team. Because folk oral creativity was a means of expressing collective experiences of a single person. Therefore, folk songs fully reflect the religious experiences of the working people and the outlook of the world.

The songs express the power of the spirituality of the people, the unbridled will of the working masses, calling on people to spiritually invigorate, to courage, to cocktail and to elitist, to honesty, to loyalty in love.

Folk songs are created mainly on the weight of the finger. For example, Alisher Navoi in his work “Mezonul avzon” also touched upon the genres of songs.

He points out that singing and playing by means of a game also focus on the types of folk songs that correspond to weight, which he records two weights. The first is the weight, which arose due to the combination of natural sounds in folk songs, and it is the material problem in Arabic folk poetry solim (corresponds to faylatun, falotun, faylatun, folun), and the second by H. Bayqaro, this is common among many singers, and it consists in the macruf weight of the novel problem (faylatun, folotun, folun).

The genre of Uzbek folk songs acquires variety in terms of affiliation, period of creation, type of performance itself. In this respect, folk songs are divided into ritual and songs that are unrelated to the ceremony. Performed at weddings and other ceremonies, or mourning gatherings constitute ritual songs.

And the songs that are unrelated to the ceremony include labor and lyrical songs, and there are more cradle songs. Examples of oral speech art created by the Uzbek people over the centuries are a component of our national culture. Just as every nation has a verbal creation that reflects its high ideal, the Uzbek people are one of the folk worms with an ancient history, rich and colorful masterpieces of oral literature. The people, created by the masses, in the performance of its talented representatives, form legends and legends, proverbs and sayings, leaks and prayers, riddles, and songs, anecdotes and sayings, fairy tales and epics Uzbek folk, oral creativity. In these works, which are a treasure trove of high elegance and eternal wisdom, the traditions and traditions of our ancestors, manners and

culture, history and national values, socio-political, legal artistic-philosophical and religious views have found their bright expression. The people, the works created, in turn, serve as a kind of especial source for the study of the beliefs and worldview of the ancient Uzbek people, knowledge of the universal significance of advanced ideas put forward in folklore samples. Oral literature is referred to as Folk, oral artistic creation or "folklore". The term" folklore " was first used by the 19th century researcher William Tome in 1846 and means in English folk-people, lore-knowledge, wisdom. Folklore - has a syncretic character, embodying elements characteristic of various types of art. Some of its samples are performed in the harmony of words and melodies. While it is traditional to sing epics and term in dumbira, the song is sung in dutor and doyra.

Folk, oral creativity has been a satellite of history for several centuries, which has been the echo. Folk works, which are considered a mirror of the people, life, lifestyle, spiritual world, are one of the artistic and aesthetic values, consisting of creative experiences accumulated over thousands of years.Through the study and arrangement of folklore works, one can carry out valuable scientific observations on the origin of artistic thought and the laws of its development, stages of development, aesthetic factors of the tradition of feeling life personnel as objects of artistic image, description of folk poetic thought, in addition to obtaining information about the phenomenon of folk life. Folk, oral creativity differs from written literature in some of its features. In the melody, we will talk about these features. Folklore - oral creativity. Folk, poetic creativity arose many times before the appearance of writing. Its creation and distribution is connected with a lively oral tradition. The long, centuries-old creation and oral execution of folklore works influences its form and content. It is known that as a result of the complete, memorable absence of certain historical facts, their fall from the work or change as a result of oblivion by the will of the times. The mouthpiece feature of folklore causes its widespread distribution, popularization among the people. But at the same time, since the pattern of verbal creativity does not exist in writing in past times, it can also disappear with the death of the person who performs it. No matter what changes the work of folklore undergoes in form and content due to its gradual passage, this situation

does not diminish its ideological-artistic and socio-aesthetic value. Because it reflects the attitude of the creative people to reality.

From the birth of a child until the language gets used to the word, adults tell them alla, mothers-caregivers conduct various activities with a child, teach the first rules of life necessary for a child in marriage. This is how it is said for the pupil-young people, not a couple, all mothers told the cradle songs of this genre of folklore scattered in their mouths.The pedagogical experience of raising a child created by the Uzbek people since distant times is great in physical education.

Although cradle songs have existed for a long time, their collection and scientific study as a genre of folk oral creativity begins in us only in the twenties of our century. The era of cradle songs can be considered children's folklore, as we said above, in a slightly wider circle: on the example of alla, instructive words. The lyrical melodies spoken by mothers to their child, near the crib, were often kept in Uzbeks, under the name alla. Alla is also known to say “balu-balu” in ancient times. A.Navoi called it “navoro” to say “alla”.

Sleep hearing from pople the nose of his eye,

He wants to sleep earlier..,

A.A.Ibn Sina points out the role of the alla in the upbringing of the child, noting that in this matter not only the physical, but also the mental state draws our attention: “In order to strengthen the child's client, it is necessary to apply two things to him.” One is to slowly raise the child, the other is music and Alla, which has become a habit to put him to sleep.

Alla stands out from the fragmentary types of folk creativity even as a statement of the inner feelings of poetically beautiful mothers.

Muzayyana Alaviya told these works: “...a poem with a short, memorable rhyme, weight, which expresses the feeling that ordinary life phenomena capture, is comfortable to sing, can be a song,” he describes. The song is one of the most ancient and popular forms of oral creativity and is a small lyric poem that is sung in a melody. Songs, like other genres of folk oral creativity, arise as a result of the labor, struggle, excellent needs of this people. They are diverse in ideological-content and genre characteristics.

The most ancient types of songs are known from the work of Mahmud Qashqari "Devoni dictionary-Turkish". Including hunting songs, labor songs, season, ritual songs, Marcia, Anthem, etc. Songs form feelings of beauty in young people, give rest to tongues, and also educate young people in the spirit of devotion to the motherland, love for the people. The children initially hear the mother Alla, gradually getting acquainted with hunting songs, playing songs. For example, songs such as “Boychechak”, “Oq terakmi, ko’k terak.” “Hayu chitti gul” give children pleasure.

Based on the theoretical data studied, the following conclusions can be drawn:

- in the process of forming spiritual moral qualities through folk songs, it is important to ensure the harmonious maturation of pupils, including the school, in the economic, political, spiritual, educational development of society, and on this basis to form spiritual and moral qualities as an important representative of society.

-for the formation of spiritual moral qualities in the reader–youth, it is also an important issue to increase the knowledge giving information about folk songs, its distinctive features, characteristic signs, which were originally considered an important factor in the spiritual and cultural life of our people. To do this, the full use of the capabilities of the discipline “music culture”, which is taught in the public education system, will speed up the achievement of the goal.

-for the formation of spiritual and moral qualities in the pupil-youth, first of all, their age and psychological characteristics, especially their awareness of the musical, individual–psychological and cognitive processes, can serve as an important aesthetic factor. Taking this into account and organizing activities based on this will help to achieve the result.

-according to the results of the study, the achievement of the goal by using the musical heritage of the excellent people of the past in the formation of spiritual and moral qualities in every member of society, including students-young people, and organizing their independent study, that is, informing pupils about the concepts of spiritual and moral qualities, as well as their essence.

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