

THE IMPORTANCE OF SONGS IN THE SPIRIT OF PATRIOTISM IN THE EDUCATION OF YOUNG GENERATION

Abdukhalilov Jamshid Khurramovich

Uzbek State Institute of Arts and Culture

Teacher of the vocal department

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Abstract. *The Uzbek national education system, along with borrowing the best practices, has not abandoned the oriental methods that have formed over the millennia. The article is devoted to an important aspect of youth education - the importance of songs in education in the spirit of patriotism.*

Key words: *Motherland, patriotism, youth, high morality, spirituality and enlightenment, art, science, national stage, national values.*

ЗНАЧЕНИЕ ПЕСНИ В ДУХЕ ПАТРИОТИЗМА В ОБРАЗОВАНИИ МОЛОДОГО ПОКОЛЕНИЯ

Аннотация. *Узбекская национальная система образования, наряду с заимствованием лучших практик, не отказалась от восточных методов, сформировавшихся на протяжении тысячелетий. Статья посвящена важному аспекту воспитания молодежи - важности песни в воспитании в духе патриотизма.*

Ключевые слова: *родина, патриотизм, молодежь, высокая нравственность, духовность и просвещение, искусство, наука, национальная эстрада, национальные ценности.*

ЁШ АВЛОД ТАРБИЯСИДА ВАТАНПАРВАРЛИК РУҲИДАГИ ЭСТРАДА ҚЎШИҚЛАРНИНГ АҲАМИЯТИ

Аннотация. *Тизими таълим миллий Ўзбек шарқона шакланган давомиди йиллар минг бир қаторда билан қилиши қабул тажрибаларни илгор тарбиялашда руҳида ватанпарварлик - жиҳати муҳим тарбиясининг ёшлар кечмади. Мақола воз усуллардан бағишланган. масалага долзарб каби қўшиқларнинг аҳамияти.*

Калим сўзлар: *миллий илм, санъат, маърифат, ва маънавият ахлоқ, юксак ёшлар, ватанпарварлик, Ватан, : қадриятлар. эстрада санъати, миллий*

INTRODUCTION

The strategic goal of the policy of renewal and development pursued in our country is to build a new society based on strong spiritual and moral values. Along with our national music culture, the role of world music in the development of musical culture, including the formation of musical thinking of young people, is becoming an important factor in increasing the effectiveness of reforms in our country, democratic principles and socio-political processes.

The place and role of musical thinking is important in the formation of high qualities in young people, as well as in the expansion of their spiritual outlook.

The socio-philosophical concept, based on the predominance of spirituality in the national development of Uzbekistan, defines the specific place of musical culture and the art of vocal singing in the development of society[1:136].

Musical culture at all stages of a person's development serves as an important psycho-emotional factor in inculcating in him philosophical, moral, aesthetic ideas, in the formation of high human feelings, as well as in the formation of musical thinking.

LITERATURE REVIEW

The independence of the homeland creates sufficient objective, subjective conditions for the development of young people's abilities, talents, talents and free artistic and creative activity in general[2:140].

Therefore, it is expedient to analyze the role and place of pop art in the formation of musical thinking of students, along with our traditional musical heritage, the reforms taking place in all areas of spiritual renewal and development of society. This, in turn, raises the need for special research on the issue of shaping the musical thinking of student youth as an integral part of spiritual development.

Today there are many musical styles, directions and genres, among which, there is no very important definition - patriotic music. Although the phrase seems to be heard all the time, such a concept is not considered. But there is a paradox here. So what is "patriotic music"? Perhaps, first of all, the concept of "patriotism" needs to be broken down into parts.

The word "patriot" originated during the French Revolution of 1789-1793. The people's fighters, the defenders of the republic, the traitors from the camp of the monarchists called themselves patriots at that time. In our understanding today, patriotism is love for the Motherland, devotion to the Motherland, patriotism, the desire to serve its interests and readiness to defend it. Patriotism is manifested in the actions and activities of man, which arise from his love for his small homeland, and national patriotism, which grows into a self-consciousness.

How to instill patriotism in children's thinking? This question is asked by many teachers. The most important component of the educational process of an educational institution is the formation of a culture of patriotism and interethnic relations, which plays an important role in the socio-civic and spiritual development of the student. Only on the basis of high patriotism and national pilgrimage will the love for the Motherland, its power, honor and independence, the preservation of material and spiritual values of society, the sense of responsibility for the dignity of the people grow.

Patriotism is formed in the process of education, socialization and upbringing of children. At the heart of patriotic education is, first of all, the education of emotions. The source of the feelings is the experienced feeling, where the child cares about the mother, relatives, family, school community.

Well-known educator V.A. Sukhomlinsky called music "a powerful means of education, it awakens positive emotions in people, lifts them, purifies the heart, relaxes." Choir, ensemble, solo singing activities solve the problems of artistic and moral education, singing instills in children a sincere love for their homeland and people, forms such important qualities as teamwork, diligence.

Uzbek national pop art has gradually developed in accordance with the living conditions of our country, in accordance with the requirements of the times. The founder of the first Uzbek pop music, Botir Zokirov, founded a new branch of Uzbek art in the second half of the XXth century.

The song is a mirror of time. Uzbek pop music was formed and developed under the influence of world pop music. Advances in technology have changed the nature of the song genre and made adjustments: the range of means of expression and the possibilities of vocal style

have expanded. Uzbek pop art is based on folklore, while pop vocal art is based on traditional performances, national rhythms and melodies.

RESEARCH

The development of Uzbek pop music dates back to the 50s of the XX century. The variety symphony orchestra under the Republican Radio Committee, the works of Botir Zokirov, vocal and instrumental groups "Yalla", "Navo" played a significant role in the development of pop music. The idea of creating a national style was important for Uzbek pop music, and for Uzbek culture it was a great goal to mix this unconventional direction with national musical traditions.

Prominent pop singers of the 60s of the XX century: R. Sharipova, M. Shamaeva, L. Zokirova, Yu. To'raev, H. They are Nurmammedova. For them I. Akbarov, E. Salixov, M. Burkxonov, X. Izomov, E. Composers like Jivaev created music. In the present tense, the traditions of pop singing composition A. Ikromov, A. Mansurov, N. Norkhojaev A. Rasulov, D. Talented composers like Omonullaeva continue.

The colorful interpretation of traditional Uzbek music can be divided into several forms:

- Arrangement (processing) of folk ceremonies and labor songs
- Arrangement of songs and instrumental melodies created by composers
- Arrangement of traditional professional music

With the help of elements of pop music, the process of acquainting the younger generation with the samples of folk and folk professional music in the oral tradition is underway. Therefore, it can be assessed that pop music promotes samples of seasonal ceremonial genres in the urban environment, such as musical folklore - song, folk, lapar, ashula. Variety performance is divided into four styles, like traditional local styles: Fergana - Tashkent, Bukhara - Samarkand, Khorezm and Kashkadarya - Surkhandarya, the style of performance is radically different.

METHODOLOGY

Yalla was one of the first to appeal to the genre of pop music by processing folk music. Their repertoire consists mainly of genres and songs of the Fergana-Tashkent local style (songs such as "Boychechak", "Yumalab-yumalab", "Yallama-yorim", "Kargalar", "Majnuntol", "Tayragayra").

Fergana - Tashkent local style heritage pop singer Yu. Usmonova, G. Mamazoitova, D. Raximova, O. Had a positive effect on Nazarbekov's performance style.

Khorezm songs were first performed in the pop direction by N. Performed by Abdullaeva. To date, H. Abdullaeva, F. Jumaniyozova, A. Niyozmetova continues the tradition.

In the Bukhara-Samarkand ethnic direction in the 70-80s A. Created by Tolmasov. After the years of independence, today the group "Sarbon" is working effectively.

Surkhandarya - Qayqadaryo folk music R. Namozov, "Surxon" group, M. Namozov, S. Kaziyova has successfully popularized them, and they mainly focus on the colorful local national genre and the style of baxshi, which is performed in a muffled voice. Local sibizik, chanqovuz, drums are used (in songs such as "Oxu vox", "Oybilak", "Guldana", "Gul pari", "Alamo", "Surkhandarya qizi", "Nigoh"). S. Kazieva's repertoire includes folk songs performed in the Boysun district of Surkhandarya region ("Ha dursi", "Lolacha", "Yaku yak", "Khalinayak", "Boychechak", "Dogu dog", "Begona lik").

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In the process of incorporating the traditional musical heritage into pop music, “Kare” (“Chipra dalli”, “Yor yor, yoroney”, “Tashkent” (song “Bedana”), “Manzur” (song “Meni yor dema”), “Nola” (Nazokat ”,“ Sensan sevarim ”),“ Shahzod ”(“ Oynaysan ”,“ Kelinchak ”,“ Sideriz ”(“ Unutma ”song).

Currently, the Uzbek music scene tends to focus on the work of composers and singers. Composers Yu. Rajabiy (“Kuygay” A. Rajabiy), Arifkhon Khotamov (“Khokh inon” “Nola” group), (“Oh kim” “Sarbon” group), hafiz TAvakkal Kadyrov “Fasli navbahor” (I. Ibragimov), hafiz Komiljon Otaniyozov The song "Dogiman" (D. Otajonov) is performed in a variety of classics.

After the independence of Uzbekistan, the genre of patriotic pop music became popular in Uzbekistan. Another manifestation of the Uzbek pop genre is the song ballad. Performers often refer to the orientation pop style based on oriental music (Yu. Usmanova, N. Abdullaeva, O. Nursaidova, M. Asalkhodjaeva, U. Otajonov, O. Madrakhimov).

CONCLUSION

In the late 90s of the twentieth century, a new genre of pop music - a pop song - appeared, which combines complex traditional classical songs and modern style of performance. (D. Omonullaeva's song "Khamroz" performed by Yu. Usmanova). There is a tradition of performing the prose part of the maqoms in the style of pop performance. Variety singers and groups, reviving folk and classical music, took a special place in the hearts of the people.

In short, the creative research of recent years shows that the development of Uzbek pop art has taken a big step into the future. The theme has expanded, the range of genres has been enriched, and important tasks are being played in expanding the musical abilities of the younger generation, as well as their musical culture.

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