



## THE BUKHARA PERFORMANCE STYLE IS A FACTOR IN THE DEVELOPMENT OF MORAL QUALITIES OF TEENAGERS

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### **Annotation:**

Education of students' moral qualities in the process of music culture lessons of university schools requires continuous musical-pedagogical activity based on a long-term systematized and clear plan.

**Keywords:** Mavrigi, Buxorcha, folklore, ability, performance style, moral education, artistic and aesthetic.

The level of musical perception, thinking and artistic-aesthetic taste of the students of secondary schools selected as the object of our research is not yet at the level of reasoned thinking.

The level of musical training of students depends on the level of musical culture training in primary grades. Therefore, in some classes, it takes a lot of work and effort from teachers to bring the skills and abilities of students to perceive, listen and sing music to a stable level. In this process, students' musical and artistic tastes are still at an abstract level. You can be sure of this from the very first questions asked to them. For example, in order to determine the interest and attitude of students to the art of music, what (which) song do you like from the series "Mavrigi" and "Bukhorcha?", "What children's songs do you know from the series "Mavrigi"?", "What song do you like to sing from the musical series "Bukhorcha?" It will be difficult to get specific answers to such questions. It will be difficult for the student to answer these questions at first.

Only when the teacher tells the names of the songs and tunes to make the children comfortable, they say that they have heard these songs or tunes, that they are familiar with them, and that they like some of them.

Some students can sing a verse of a song. These will also be related to students' different levels of musical preparation, interests and abilities. After singing a song





typical of the Bukhara performance style, the teacher hears an unequivocal answer to the question: "Do you like this song?" This indicates that they have not yet developed the ability to properly evaluate a song specific to this genre. This can also be observed when learning songs from other genres. Therefore, while teaching children to sing certain musical phrases from musical works, including "Bukhorcha" and "Mavrigi", and express their opinions about it, the teacher should first of all tell them about the work it is necessary to explain to them the importance of expressing their thoughts and artistic impressions, correcting mistakes in their answers and, accordingly, achieving an interesting and correct understanding of the work.

The teacher will play samples of songs and songs typical of the Bukhara performance style and ask the class to openly say who liked which piece and why. Each student chooses the work he likes and says its name. This is very important for young students. Therefore, in the fifth, sixth and seventh grades, it is observed to explain and explain the reason for the approval of the work, and it is necessary to make this process more and more complicated. In the fifth and sixth grades, students will be able to talk about the ideological and artistic content of the works recommended for singing and listening, what type of creativity they belong to, and the content of the poetic text.

It should not be forgotten that the musical-artistic analysis of the studied work is an important tool for the education of moral qualities in students, and ensuring that it serves should form the basis of the teacher's activity. Only then, such works will remain firmly in the minds of students.

Our observations within the framework of this research and the experiences of many musician-pedagogical scientists and Methodist teachers show that overcoming some small-scale complications is not too difficult even for teenage students. Our observations within the framework of this research and the experiences of many musician-pedagogical scientists and Methodist teachers show that overcoming some small-scale complications is not too difficult even for teenage students.

Singing is the most favorite and convenient musical activity for children. Even if all types of activities are removed from the lesson process, singing does not make students bored. However, teenage students can quickly become bored and tired when they are engaged in singing or listening in a certain activity. Therefore, in order to make the lessons interesting and productive, various types of activities are used in the course of the lesson.

Listening to music is also a unique and important activity for teenage students, and its advantages are that it is difficult for students to perform on their own in this process, and it is widely used in instilling the national values of our people into the minds of young people. The use of folk songs is of particular importance today, when





opportunities have been created. The problem of raising moral qualities of students through folk songs, songs and songs typical of local performance styles in music classes is an extremely urgent problem today. There is a need to develop scientifically-based methodological recommendations for the effective use of folk songs in the educational process as a means of developing moral qualities.

The works of local performance style have great educational potential in educating students' moral qualities by means of folk songs. After all, folk songs are directly connected with people's good intentions, dreams and inner feelings, customs and traditions.

Education of moral qualities, development of artistic abilities in adolescent students always interacts with aesthetic education. Nowadays, in the process of teaching the science of music culture, along with the specific tasks of musical education and upbringing, it is necessary to perform more complex tasks.

The peculiarity of the purpose of training the moral qualities of teenage students in music lessons is that, in addition to the tasks of music education and training, artistic and performance tasks are also set in the lesson. These words primarily refer to group singing, which is the most active form of music education at school. Folk singing, which has very ancient roots and performance traditions, includes singing in groups (folk ensembles), modern choral performance and multi-voice works in the process, unaccompanied (acapella) 'singing songs is not just about musical skills, but also develops character quality, outlook, musical perception, artistic taste, and aesthetic sense. Singing in a group combines various forms of work: singing, listening to a piece of music, musical literacy, playing musical instruments, performing dance, vocal-choir skills.

They will have the opportunity to sing pure unison, exercises with two-part elements, or small songs. They will also have the ability to think independently about the song and the piece of music they have listened to. The qualities of interest in science and caring for their beloved profession are stabilized.

Along with the interesting and correct organization of lessons, taking into account the interests of students is one of the important pedagogical factors.

Accordingly, creating a situation that interests, attracts, and motivates students is the most necessary condition for developing aesthetic feelings in them. However, students' emotions and feelings occur when they directly perform familiar tunes and songs.





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