



**THEORETICAL ASPECTS OF MORAL-AESTHETIC EDUCATION OF
STUDENTS IN MUSIC AND ART SCHOOLS**

<https://doi.org/10.5281/zenodo.10071018>

O. A. Khaitov

*NavDPI "Music Education"
department associate professor*

ABSTRACT.

It is of great importance to inculcate the moral feelings of students of music and art schools more perfectly through national-musical melodies and tunes. Because the beauty of the inner and outer world of students in music and art schools depends on how well the work of national musical education is handled.

Basic words.

Music, talent, moral, aesthetic, spiritual, substance, physiological, aesthetic perception, art, talent.

Enter. There is no doubt that music plays an extremely important role in the moral and aesthetic formation of students of music and art schools. After all, music is one of the arts that has the strongest influence on the child's mental world. The unique features of music are that it expresses the subtlest aspects of children's emotions and mental states, their differences, and thus has a deep impact on the child's inner world. That is why, when studying children's musical talent, talent, abilities, it is necessary to consider the most important theoretical issues, such as the ratio of biological and social characteristics, structure, possibilities and laws of its formation, development, as well as its pedagogical and psychological aspects.

The importance of music in the life of children is that it educates them morally, aesthetically and spiritually, develops their psychological culture, creates a spiritual foundation for the formation of a well-rounded person capable of independent creative work, strengthens their emotional-volitional tone, is very necessary for their psychological development. , greatly helps to acquire an active emotional-creative form of

cognition. Children's musical education begins and develops with theoretical knowledge, and then with practical performance.

It is important for teachers of children's music and art schools to understand that the musical ability of students is primarily the ability to experience musical experiences, which is the ability to create images in musical works and to express



them through musical activities. is the ability to express. Any artistic activity can influence the development of musical abilities in students. A teacher who interacts with students every day and monitors their development needs to know that by stimulating the mental processes of knowledge, activating the student with pedagogical tools, he helps to develop his general and musical abilities. That is why, along with the reform of the education sector in our country, the development of the spiritual and moral worldviews of students of music schools is becoming an urgent topic of today. Children's desire to attend music schools is manifested as a set of innate talent that manifests itself in various forms of musical activity, i.e. listening to music, singing, rhythmic movements, musical creativity by playing instruments.

It is also noticeable that their inclination towards music and art, their intelligence and their extreme impressionability are known. Musical education of children, the development of their innate talent, moral-aesthetic development or attraction to spiritual values, is an effective means of developing their talents and a clear way to manifest their identity as individuals.

-Analysis of literature on the topic. Globally, the nature and content of music education has led to a quality understanding of its necessary daily needs. That is why the art of music has served as an important means of education since ancient times.

Music forms the foundations of a child's human relationship to the world and the surrounding people. For this reason, in the educational system, in particular, in the activities of music and art schools, the task of moral and aesthetic education of students is one of the most important tasks.

We started students on the basis of studying and analyzing the scientific-theoretical, spiritual and cultural heritage of our great thinkers through music. Farabi says about this: "Theoretical music is a science that is perceived by the mind and tunes. He explains the reasons for everything he brought to the field." [1].

After all, without studying the scientific and theoretical foundations of national musical education, it is impossible to go deep into the essence of the issues and analyze them from different angles.

"If a person sees beauty with intelligence and understanding and loves it, this is a high level of humanity. Such a person can rightfully be said to be brave, wise and have a high aesthetic taste" - believes Ibn Sina [2].

Aesthetics is closely connected with other components of education, especially moral education. It occurs in the process of emotional, creative perception and understanding of knowledge and creates a great opportunity to expand the level of consciousness and knowledge of students of music and art schools, and improves



the methodology of teaching and organizing musical instruments through individual lessons. These have feedback and create conditions for the development of students' moral and aesthetic feelings. It should be noted that the boundary between moral and aesthetic education is so conditional that sometimes it becomes difficult to separate them from each other.

While educating the personality of the student aesthetically, we also improve his moral qualities. In this regard, the science of music is of great importance.

"If there was no science," says Abu Raykhan Beruni, "there would be no confidence that what is perceived is evil, and what is experienced is good" [3].

In his opinion, being a brave person means being truthful not only in words, but also in deeds. "A brave person should fight for the truth and fight against lies despite any persecution and danger" (Geodesia, p. 82). As shown in the pedagogical and psychological views of our ancestors, as well as new editions of literature on pedagogy and psychology, as well as scientific and research works, the importance of national music art in educating young people in the moral and aesthetic spirit through music art is incomparable.

That is why Darvesh Ali (12th century), a musicologist and innate talent, wrote in his "Risolai Musiqi" "Musical Treatise", "The national musical culture of the people should be carefully preserved as a wonderful monument." - he appreciates our music and encourages us to preserve it for future generations [4].

Mawlana Sheikh Abu Nasr Farabi (874-950) was born in Farob (Otrar). This saint was more perfect than Fakhriddin Razi in medicine, Muhammad Ghazali in religion, and Ibn Sina in medicine. There was no one who did not know the exact sciences, the science of religious order, the science of Sharia, the science of description, philosophical sciences, literature, geometry, astronomy, even backgammon and chess. In particular, he was a scientist who had extremely high skills and innate talent in the science of music, and who thoroughly mastered both its theoretical and practical aspects. He made a musical instrument with his own hands, pulled the strings, made a curtain, taught it to his students, and while playing the tunes he composed, he researched the effect of music on the human psyche. "Rock" and "Ushshok" branch branches created and spread to the world. He discovered the positions up to sections 1-2-3 and so on. In his book "Risolai muzik" "Music's silent moans are a factor that ignites spiritual fire in the human soul; if a ghazal and a lion are added to it, it will become known what the mung (live melody) is," and he says, "You will get the benefit that you could not get after a hundred years of prayer from the strings of my "Law". This dear person has written more than 114 books on various subjects. One of those books is "Risolai mug'anniyun" (composer's treatise). This book is in Arabic. "I intended to translate



it into Turkish as long as I could and as long as I had time," said the great figure Ismatullah Mujizi in his work "Tarikhi Musiyyun" (History of Music).

Farabi is the author of such works as "Big Book of Music", "Book on the Classification of Tones", "A Word about Music", "A Word Added to a Melody" [5].

He wrote in his manuscript "Zinat Mojoliz" that "He performed a tune at a party, and when he performed the first part of the tune, all those sitting were extremely happy and laughed, and the second part of the tune made the listeners cry, and when the third part was played, they all got excited and then fell asleep.

"People who are accustomed to the correct use of the musical arts known to them are to be admired. Those who change their meaning and use them inappropriately and inappropriately deserve to be criticized and condemned, because they cause grief with this knowledge," says Farabi.

Abu Nasr Farabi talks about general theoretical issues of music in his work "Kitab al-musiq al-kabir". "Kitab al-musiq al-kabir" means "The Big Book of Music". In particular, issues such as the impact of music on human emotions, the formation of aesthetic taste, enjoyment of external influences, and the interaction of thoughts and imaginations are revealed through specific categories of music.

Abu Nasr Farabi, analyzing the reasons for the science of music theoretically, says:- I affirm that after the substance has movement, it also has sound, and this sound is divided into three types, namely, high, low and average. There is a need for a science aimed at knowing high, low and medium sounds to the extent that nothing is left unknown to us about such sounds. This is the science of sounds. This knowledge is useful in the sense that it regulates the behavior of (people) who have lost their balance, perfects the behavior that has not reached perfection, and maintains the balance of the behavior (of people) that is in balance. This knowledge is also useful for the health of the body, because when the body is sick, the soul also withers, and when the body is hindered, the soul is also hindered.

Research methodology. It is known that moral concepts, moral trust and moral qualities are a component of moral consciousness. Ethical concepts help to expand the level of knowledge of students. They are taught to the students through different regional music. This is well known from the experience of our ancestors.

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"Only when a person's inner and outer worlds are one, he reaches high maturity. The beauty of a person's inner and outer (freedom, middleness) world is the core of nobility." ("Minerology" p. 17 Abu Raykhan Beruni).



Abu Ali Ibn Sina shows the problems of moral and aesthetic education as the main issue in several of his works. "Shifa", "Isharat", "Wisdom", "Hay ibn Yakzon", "Solomon and Ibsol", "Tair" are among them.

In his opinion, "Having good morals is the result of education. Because, through education, moral sentiments such as patriotism, true friendship, strong faith in the future, strong will, courage, love of work, deep respect for people, and loyalty to the Motherland are instilled in young people. That is why Ibn Sina recommends the following educational system:

- 1) Mental education.
- 2) Physical education (including treatment).
- 3) Aesthetic education.
- 4) Labor education (learning a trade).

Ibn Sina calls on young people to be brave and mature: "The hero of the people is not afraid of difficulties. The one who refuses to develop perfection is the most cowardly of people" [6].

Yusuf Khos Khajib expressed his attitude to moral education and said: "Moral perfection is the primary basis of a person's whole life and activity. Whoever has good manners and correct morals, he will achieve his goal, and happiness will smile at him, because good morals are the foundation of all the good things" (Qutadgu Bilik p. 867).

In the second half of the 15th century, "Music Theory" was based on monody (that is, one voice). This theory consisted of the first (ilm ta'lif) study of interrelationships of sounds and the study of sound lines, and the second (ilm iko) information about rhythm. Abdurakhman Jami is one of the great scholars who made a great contribution to the development of laws related to music theory at that time.

How great and talented this person is can be seen from the fact that he was a teacher of all sciences and practices to such a great person as Alisher Navoi. It is enough that A. Navoi himself called this breed my teacher and mentor. In the work "Hamsa", they proudly described five places. He played words such as tanbur, setar, law, and even created a status called "Ajam" with his two horns. Many students were brought up to perfection in this science. They wrote a book about this science called "Risalai Davvor" and "Musical treatise". His Highness Amir Alisher also learned this science from Jami

- I. Mozhizi (Music history book. 156 pages).

Jami, like his predecessors, shows the interrelationship of voices. By extracting the sounds from the ratio of the parts of the string, it shows the method of organizing the main sound lines and forming a jam (parts) from them. It explores



the composition of basic rhythmic expressions (i.e., technique). A. Jami appeals to the healthy emotions of musicians, moves from theory to practice and scientifically and practically proves the great psychological importance of the art of music as follows:

"It so happens that one of the most secret states of the heart, such as sadness or joy, depression or hope, depression or elation, affects the sound, enveloping it in its own color. Because of this, the listener becomes aware of this secret state and gets special pleasure from it.

Abdurakhman Jami, in the concluding part of his work "Risolai Davvor" (Musical treatise), divides the psychological effect of lad tones on listeners into four categories:

- 1) Melodies that evoke courage and courage.
- 2) Melodies that evoke joy and happiness.
- 3) Melodies that evoke sadness and sadness.
- 4) Melodies that evoke joy and pleasure mixed with sadness and depression.

Abdurakhman Jami notes 38 of the total 42 tones consisting of 12 statuses, 6 voices and 24 branches according to the emotional impact of tones.

Amir Unsurulmaoli Qayqavus, who lived in the 21st century, also wrote a wonderful admonition about hafiz and zikr of music. "O child," he exclaims, "if you are virtuous, be cheerful, be cheerful, always be pure, be kind, and speak well, and be busy with your work." Don't be a rude person." In his work called "Nightmare", Kayqovus says about playing the music: "Don't always click the heavy lines, because it is not necessary to click all the exercises and the melody in the same way. they don't agree, and their tastes don't agree with each other, that is, the people are different."

Especially, Kayqovus' views on the need to take into account the morpho-physiological characteristics, taste and mentality of people when playing the string are worthy of attention. "If you kill in a meeting, look at the people of the meeting, if the listener is a red-faced and moshbirichi (moshghuruch) beard, payvas (continuous), zer (thin and thin voice) click with string; if there is a yellow face, click with an empty string; if he has a black face, thin (thin) and has a trade, the bridge is chertgil with three strings; if it is white, fat and martub (moist), click with more bam (high tone), nedinkim, they prepared this rud (musical instrument) for the four tastes of a person."

It is noted in "Nightmare" that playing music in accordance with each season has a strong impact on human thinking, it becomes more pleasant and beautiful in harmony with large natural landscapes. It is also recommended not to sing against the seasons: "Recite ghazals suitable for each season: in spring, do not read ghazals



suitable for hazan, in hazan, suitable for spring, in winter, suitable for summer, and in summer, do not read ghazals suitable for winter." il" [7].

In the analysis of the content of musical art, a special place is allocated to the issues of association (connection between mental phenomena) based on one art. For example, the purpose of comparison is widely used in poetry to create associations, and it is added to the general content of the poetic text and closely helps to better understand its essence. Associative thinking helps to reveal the meaning of composition and performance art. Also, an ideological and emotional understanding of the content of a musical work motivates students to think.

It is worth noting that this concept, these thoughts imply a positive attitude to an artistic work, a correct assessment, depending on the level of experience, musical education and emotional culture of students of music and art schools.

It should also be added that the students of children's music and art schools learn about the lives and musical activities of famous poets, musicologists and thinkers of the East, because the textbook "Uzbek Music Literature" authored by me is included. increased feelings of pride.

Introducing students to the world of music is one of the main tasks of music and art schools. After all, musical education is the basis of musical culture formation. Famous pedagogue V.A. As Sukhomlinsky noted, without musical education, a child cannot fully develop his mind, engage in moral relationships, and feel the beauty of the world. According to V.A. Sukhomlinsky, if a child can feel various signs of human emotions in sounds, he will rise to a level of culture that cannot be reached by any means.

The famous Russian pedagogue V.I. Vodovozov highly appreciated the role of songs and music in the aesthetic education of children and said: "Truly beautiful things enliven our imaginations, when we remember something beautiful, a song or a clear spring, or a sohibjamal, we heard them somewhere." or we imagine vividly because we see. "Creating a beautiful event in a person awakens the feeling of creativity."

- Analysis and results. Music can give a child a lot of joy, it can create valuable feelings and experiences. However, this process does not happen by itself. For this, a music school teacher is required to train children's skills of aesthetic perception of music, to carry out consistent and regular, well-directed work on the formation of taste and interest in music.

Modern psychologists believe that a child's physical fitness is related to the early manifestation and development of musical ability.

This means that musical education that begins in early childhood gives effective results. Experiments carried out in music and art schools and the results



of some scientific studies show that the development of musical perception in children is extremely valuable. For example, J. A. Suleymanova stated that the full perception of music is not only an emotional response to it, but also determines the effect on understanding the aesthetic and spiritual moral content of music, through consistent listening to sounds. For this, it is necessary to have certain knowledge and skills of musical activity that help to distinguish the characteristics of means of expression, to understand their role and importance in the creation and development of a musical image. In order to create a synthesis between excitement and intellect (intelligence), the thoughtful and painstaking work of the music teacher is focused on guiding the moral and aesthetic development of the child, and it is the educational material, education and training. In order to bring something new to the child's musical-emotional experience and to work with methods suitable for children of this age, establishes a possible connection between the emotional-intellectual aspects of the educational process.

After all, one of the main tasks of a music and art school teacher is to create moral and aesthetic feelings in young people. This task is performed during the study of musical works. Musical works help children to think about life and understand it more deeply. Stages of students' emotional and conscious mastering of a musical work differ in time and essence.

A music teacher should have a complete idea of the stages of education in order to guide the activities of understanding. These stages can be conventionally expressed as follows:

The first stage is the acceptance stage. This involves conscious understanding of the material. In this process, students are first informed about the subject to be studied, and then the tasks to be performed to study it are explained. On this basis, students get acquainted with the content of the educational material under the guidance of the teacher.

The second stage is the stage of thinking about the educational material. In this, the musical work is studied theoretically, the main features of the studied material are determined, and on this basis, the student develops a certain imagination and skills.

The third stage is the stage of strengthening knowledge. At the same time, students thoroughly acquire knowledge, think independently and perform the necessary creative work. The teacher monitors the student's creative work. The fourth stage is the stage of practical application of acquired knowledge and skills. In this case, education is connected with practical activities, which is the main ground for the formation of moral and aesthetic qualities in students. In this way,



in the process of learning and mastering a musical work, students will have clear feelings, and musical understanding of life's joys and worries will begin.

-Conclusions and suggestions. From the above, it can be concluded that moral-aesthetic experiences reflected in national and world music art, children's aesthetic and moral evaluation of events in nature and society, music and art have the educational influence of schools. represents So, there is reason to believe that moral and aesthetic education serves as an important factor in the development of high-level and world-viewing students of music and art schools.

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